The Madarasz Book

THE

MADARASZ BOOK

CONTAINING A COLLECTION
OF THE WORK OF

AN AUTHORIZED MEMORIAL TO HIS MEMORY
BY HIS DEVOTED WIFE

PUBLISHED BY
ZANER & BLOSER COMPANY
COLUMBUS, OHIO

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COLUMBUS, OHIO

L. Maddaraisz

As he appeared at twenty-five (upper oval), thirty-five (lower left oval), and forty-five (lower right oval) years of age.

PREFACE

Mr. Madarasz published no book on penmanship. He left, however, considerable of his best work in the hands of his widow, Mrs. Clara K. Madarasz, for publication. This, together with the best we could secure from various sources, has been reproduced and is presented herein.

We are indebted to the following for plates, specimens, text, points on methods, etc., and to whom we extend thanks: H. G. Healey, W. E. Dennis, A. S. Weaver, J. B. Ketchum, H. W. Patten, E. A. Cast, W. C. Brownfield, P. Escalon, C. E. Doner.

While the reproductions cannot do full justice to the original pen and ink specimens, yet most of the spirit and grace of the most masterful penman of his day have been retained, and are hereby respectfully submitted.

The wish of Mr. Madarasz was that this book be published as a "Dowry" for his beloved wife, and she desired that it be published as a memorial to his memory. As the publishers, we have endeavored to respect both of their wishes, and hope that we have executed creditably the task entrusted to us, which has been a real pleasure.

ZANER & BLOSER.

L. MADARASZ

Louis Madarasz was born in San Antonia, Texas, January 20, 1859, on the outskirts of the city, where, in the freedom of outdoor life, he developed a fine physique and a strong constitution. He rode horseback, hunted, fished, swam in the river, and led a life that develops elasticity as well as strength of muscle. Whether this early training had any influence in the freedom and grace of his pen manipulations in after years can only be conjectured, but the fact remains, nevertheless, that Madarasz possessed the chief requisites for attaining unparalleled skill in penmanship—fine strong nerves, a delicate touch, and a peerless conception of form.

ANCESTRY

Madarasz was an American by accident of birth. On both sides of the house his family were Hungarians, and had it not been for the strenuous exertions of Louis Kossuth, the Revolutionary patriot, America would never have known him. The Hungarian Revolution of 1848, while of short duration, produced far-reaching results. One of these being the banishment of Kossuth, the leader of the Revolution, and many of his followers, among whom were the paternal and maternal grandfathers of Madarasz. His paternal grandfather, Ladislaus Madarasz, was Minister of War under Kossuth. He came to this country in 1848, and spent the remainder of his life here, passing away in 1907 at the age of 98 years. His maternal grandfather, Ladislaus Ujhazy, was Governor of Kamoron and the Count of Saros. Hence both sides of the family belonged to the nobility. Madarasz's father, William, was born in Hungary in 1836. His title was the Baron of Udz. His mother was Ilona Ujhazy. She was one of a family of three daughters and nine sons. Her father lived in San Antonio, Texas. One of the conditions of her father's banishment from his native land was that none of his children could return during his life time. Feeling the unjustness of this condition, and desiring very much that his children might return, he took his own life. The family all returned with the exception of Madarasz's mother.

Three children were born to William Madarasz and Ilona Ujhazy, father and mother of Madarasz. The eldest son, William, was engaged in the banking business in Central America; he died in 1904. The second son, Bela, died in infancy. Louis was the youngest.

Madarasz's father died in 1873, while on a visit to Hungary. His mother died in 1898 in San Antonio.

The friendship of Kossuth for the grandparents of Madarasz was very strong. His grandfather on his mother's side received many favors at the hands of leading citizens. Two presidents of the United States, Zachary Taylor and Millard Fillmore, entertained them as the nation's guests. An active correspondence was maintained with such men as John Brown, the celebrated abolishonist; Wm. H. Seward, Secretary of State; Hamilton Fish, Governor of New York; Richard Cobden, the great economist, and many others.

One of the most pleasant events in the later years of Madarasz's life occurred in 1907 when he paid a visit to the home of his ancestors in Hungary, and visited the estates that had been held by the family for more than eleven hundred years.

From these brief details of his illustrious ancestry, one can readily discern the source of Madarasz's patriotism. Love of home and country was an instinct with him, and America never had a truer or more loyal citizen.

EARLY EDUCATION

His early education was received at his birthplace in St. Mary's College. After his school days he worked for a time in a real estate office, and when fifteen or sixteen years old a copy of Gaskell's Compendium of Penmanship fell into his hands. This was sufficient to awaken within him an enthusiasm on the subject which lasted through his life. Nothing previous to this had crossed his path to incite a desire to become an expert in penmanship. He worked hard and persistently, and soon discovered that he possessed the elements for reaching a high grade of skill. This little compendium of writing, with its bold, dashy, attractive copy slips

tied up with a pink ribbon in a beautifully-engraved envelope, no doubt, caused the turning point in his life, for he soon after bade adieu to Texas, leaving on the first train that went out from San Antonio, and after a roundabout journey, reached Rochester, N. Y., where he enrolled as a pupil in the Rochester Business University and settled down to a course of business training. While pursuing his studies at this school he did not relax in his enthusiasm for his favorite hobby—penmanship. He continued to practice and practice until his skill in wielding the pen became something marvelous, and soon he was being heard of as "the wonderful boy penman" (still in his teens). After spending some months at the Rochester Business University he attended another school for a short time in Brockport. Being able to write his attractive style with wonderful grace and rapidity, young Madarasz began to investigate as to how he could turn his skill into dollars. Written cards at that time were a novelty. To write a name on a dozen cards in as many different ways was something that made people look and wonder, and nothing was more unique than the "Madarasz Style" on a card. When he located in the Arcade at Rochester, and the throngs of people gazed with admiration at this youth, writing names in various combinations of capitals and with a rapidity that was amazing, he found it a profitable occupation. Then it was he began to exercise his ingenuity in advertising his penmanship. He got out odd and attractive circulars which were circulated freely and sent by mail to everybody whom he thought might be interested in his favorite art. Black cards and white ink were to nearly everybody a great novelty, and when the skillful hand of Madarasz with its wonderful dexterity and freedom penned a name on a black card in white ink, sparkling with beautiful shades, delicate and graceful hair lines, it was certainly making penmanship an exceedingly attractive feature. These, and other novelties in pen work, the boy penman advertised in his peculiar way, which soon began to bring him in considerable money by mail. His mail orders increased with more advertising, and he was soon known to the fraternity throughout the country as a young wizard with the pen.

Although the skilled hand of this Knight of the Quill was bringing him in easy dollars at this time in Rochester with good prospects of an increase, his thirst for other scenes would not allow him to remain even where prosperity was smiling upon him. He accordingly left what would have seemed to many of his age a lucrative business, wandered through the State of New York until finally the author of the little compendium that had started him out in the world, G. A. Gaskell, induced him to come to his headquarters at Manchester, N. H. Gaskell's genius in advertising appealed to young Madarasz, and the result was he next found himself at work for the very man whose publications had launched him on his penmanship career. The autograph of Madarasz had been printed in nearly every leading magazine in the country just to show young people what Gaskell's Compendium had done for a boy in Texas.

Here in Manchester, Madarasz absorbed from Gaskell many ideas about advertising, and he lent himself more in particular to devising schemes for calling public attention to his work. His new methods of advertising brought him hundreds of orders by mail for his skillful penwork, and so rapid and expert he was in handling them that he was again reaping a good harvest. He continued with Gaskell until the latter moved to Jersey City, N. J., where Madarasz still remained in his employ, at the same time keeping up his card work which he proceeded to advertise in a somewhat larger scale.

After staying in Jersey City a year or two, the strenuous spirit of young Madarasz asserted itself and he migrated to Sterling. Ill., where he accepted a situation as a special teacher of writing in Aument's Business College, remaining about a year. The quiet town of Sterling could not hold him long. The din and glare of a large city had more attraction for him, and in another year he was back again to Jersey City, but before many months had passed he was heard from in Poughkeepsie, N. Y., where he was engaged by the Eastman Business College, the manager of which saw a good drawing card in elegantly-written letters by Madarasz which that institution sent out to attract students. No doubt these letters so artistically penned in the "Madarasz style" drew many a student to that famous institution of business education. After about a year at the Eastman school, Madarasz boarded a train and made quite an extensive tour through the southwest, visiting his native place in Texas, and finally drifting back again to New York City, where his skillful pen kept him busy until he was seized with a desire for stage life.

This versatile young man had always found a charm in the footlights. He was an enthusiastic theatre goer, and rarely missed seeing any prominent star in the profession. He was well posted in theatrical doings, and an excellent judge of acting. He studied for a while under the instruction of a New York actor with the intention of abandoning the work in which he had been so successful. He directed his attention to the dramas of Shakespeare, and appeared in public in one of them. He did not continue this long, however, and once more began sending better penwork than ever to all parts of the country.

On March 26, 1889, Madarasz was married to Miss Clara Kalish, a New York City girl, with whom he had been acquainted for some years. In spite of the delight he took in travel, he was very domestic in his tastes, and his home life was one of the most beautiful features of this many-sided man. Like so many famous men, he left no children to continue his name.

Some years later Madarasz went to Cedar Rapids, Ia., and engaged with the Cedar Rapids Business College as a special writing teacher. Here he remained two or three years, and then purchased an interest in the Lincoln, Neb., Business College. Subsequently selling his interest in this school, he lived for a short time at Little Rock, Ark., where he lost all his material belongings in the school which burned, finally returning to New York City.

MADARASZ AS A CHESS PLAYER

Games of chance and skill always appealed to Madarasz. Whether at cards, or at the billiard table, he possessed a talent which made him a most formidable adversary. It was his custom when away on vacation to issue a challenge to the public to cross swords with him in checkers, chess, or whatever game happened to be in vogue at the place. His summers for several years were spent at Ogunquit, Maine. The citizens of this little resort had frequent opportunity of seeing his challenges posted on the post office door. His favorite game, however, was chess. His mother was his teacher, and at an early age he had won some fame as an adept at the pawn and queen game.

LIBERAL AND MANY-SIDED

An adequate account of the career of this genius cannot all be told in a brief sketch. He was a man of the world and saw much of it. Many in the same line of work have lived their entire days in the same place with hardly a look beyond their narrow horizon, perhaps accumulating a few more dollars, but missing that which broadens one who learns what the world is by actual contact with it.

Madarasz was a broad-minded and a well-informed man, who by reading and traveling had gathered a liberal fund of information. He was peculiar in his tastes and habits, loyal to the few friends he cultivated, and in the opinion of those who knew him best, free from petty jealousy and malice. Although he sounded his trumphet loud in advertising, he was modest personally, and no one was more ready to acknowledge merit and give credit to others where it was due.

Possessed of a fine physique and a naturally strong constitution, Madarasz would have been singled out for a long-lived person, but a severe illness of pneumonia broke down his robust health while he was in Nevada a few years before his death. Diabetes followed and during the last two or three years of his life he was in delicate health. But in spite of all his illness, his wonderfully steady nerve and delicate touch never left him, and to his very last days the hand that had done such skillful work was as firm as ever.

He passed away quietly on December 23, 1910, having on the day he was stricken written a Christmas greeting in that beautiful clean-cut style of penmanship which has been copied by so many thousand aspirants during the past thirty years. At his request his body was cremated. His ashes rest in the beautiful Columbarium at Fresh Pond, Long Island. His epitaph reads:

"In memory of a brave and gentle man whose love of Truth and Justice made him an Inspiration to all who knew him. He put his house in order; his work was done." W. E. D.

HOW MADARASZ WROTE.

While this work was being prepared a gentleman wrote for information regarding the word "offhand" as applied to the penmanship executed by Madarasz. He also asked what movement or movements Madarasz used in making the capitals and small letters. He desired to know whether he used the muscular movement exclusively. We replied as follows:

"Yes, Madarasz has been referred to as an offhand writer. In fact, in his advertising he frequently used the word 'offhand' in referring to his penmanship The word was used to convey the idea that the work was readily produced. In other words, he seemed ready at all times to produce his best work, and did not have to go into training for some time in order to reach his high standard of excellence. The word was used in a similar sense to that used in reference to an offhand speech.

"There are some who can produce very fine work if they have plenty of time to prepare for executing it. His work was known as offhand work for the reason that it was done on the spur of the moment, so to speak, quickly and readily. Work that is slowly and laboriously executed is not referred to as offhand work. We think Madarasz himself is the one who popularized the word referred to in connection with his work, and we also think it is very appropriate.

"While he could use the whole arm movement very skillfully, he usually executed the capitals with the arm resting on the table, which is known as arm or muscular movement. His small letters were executed with what is usually known as combined movement, which includes a slight expansion and contraction of the fingers in connection with the arm or muscular movement. We have never known him to claim that he executed all of his work with what is known as pure arm or muscular movement."

Mr. W. C. Brownfield, of Bowling Green, Ky., was one of the last pupils to take instructions under Madarasz, and, on request, contributed the following on this subject:

"In making reply to your inquiry concerning the movement Madarasz used, I will say at the outset that it is rather difficult to say just how much muscular or how much finger movement he did use; however, I will state as nearly as I can from observation of his hand, from what he told me, and from conclusions I have drawn since having studied his work.

"I saw him execute many ornate capitals, some quite large, with the arm touching desk at all times. Speed and muscular movement coupled with a conscious tenseness in his grip and full confidence in his pen seemed to make it possible for him to turn out letters which were marvels of beauty and form.

"I said to him, 'You have a very hard name to write,' but almost before I had finished speaking it was all on the paper. Thinking, perhaps, he had just thrown it off without any particular care, I arose to see, and to my surprise it was about as good as he usually wrote it.

"My first impression was that he was using almost all finger movement, his method being so much different from any I had ever seen used; but after watching him for several days, I discovered there was much more muscular in it than I had supposed. The hand did not seem to stop gliding anywhere except when a shaded down-stroke was used. On cards he often wrote all the small letters of a name without lifting his pen. A small running hand style seemed to be his favorite and this he could execute with almost pure muscular movement.

"He never allowed himself to turn out careless work, no matter what the recompense was going to be. He had a method for every stroke and always made it a point to know what and how he was going to execute any combination and how any piece of work should be done. In other words, he always used his head before he did the pen. He was truly a genius, and I don't believe anyone could duplicate his style successfully without having seen him write it. Madarasz did not say much about movement, but he would tell me when I was not using enough. He referred to 'Professional Movement' when asked how he did his fine work."

Mr. C. E. Doner, of Beverly, Mass., was closely associated with Madarasz in New York City some years ago, and has contributed the following:

"It was in New York City that I become a personal friend of the great penman. It was there that we worked side by side in an office. As I am writing this little sketch, I picture ourselves clearly, Mr. Madarasz in one small room and I in an adjoining one—he a past master of the art and I a mere student. As I sat at my desk I could see him writing at his desk, and I assure the reader of this article that I took every opportunity to study his position, movement, and in fact every act that he performed with the pen. Occasionally I would go to his desk, lean over close to his paper and watch him execute. Mr. Madarasz was not a rapid writer, but his every movement was sure and firm and strong and graceful. He had a wonderful command of the pen. It seemed that whenever his pen would touch the paper that it was so guided as to make a graceful form. By observing him closely I noticed that his arm would be raised slightly from the table in executing large free capitals and gently lowered to the table when writing the small letters. He used more or less finger action in writing small letters, but his movement was so fine and accurate that the form would be almost perfect. As I remembered him, he would, as a rule, remove his coat and have nothing on his arm but the shirt sleeve. These are a few personal glimpses of Mr. Madarasz as I observed him at work.

"Now just a few more words about the skillful penman as I saw him at play. He was a man of few words and it took some time to become acquainted with him, yet once a friend a true friend. Underneath this conserved nature there was always a streak of fun and good humor. He always enjoyed a good meal and frequently we dined together. One of his favorite dishes was green turtle soup. During our friendship in New York we were members together of a small pen club and about once a week we would all gather at some French or Italian restaurant to partake of a table d'hote dinner. On these occasions we would frequently talk shop and often times would discuss current events. It was during occasions like these that I had an opportunity to know him as a man.

"During my friendship with Mr. Madarasz I found him a true gentleman in every sense of the word. After leaving New York I continued to keep in touch with him, and I have in my scrap-book a few personal letters and a fine collection of his exquisite penmanship. As time goes on we shall miss him more and more, but his beautiful style of penmanship will continue to be an inspiration to the coming generations of penmen."

Mr. T. Courtney, a student and friend of Madarasz, contributed the following:

"Madarasz seemed always to be able to execute high-grade ornamental writing at a moment's notice, without any preliminary 'tuning up.' He used the muscular or forearm movement on large flourished capitals without ever raising his arm off the desk. Usually he wrote on his bare forearm when doing his best ornamental writing. He laid great stress on the starting and ending ovals, insisting on these being horizontal, and about equal when they occur in the same capital so that the letter would balance. For all his best work he used Korean stick ink which he ground as needed. This ink is capable of producing the finest hair line of any ink that I have ever used.

"During the holidays of 1902 I was asked to prepare a paper on Ornamental Writing to be read before the National Penmanship Association, and in preparing it I wrote to several leading penmen asking several questions in regard to accurate writing. The following from Madarasz gives very clearly his opinions on that subject, and I am quoting it in full:

MY DEAR COURTNEY: NEW YORK, Nov. 21, 1902.

1. Accurate writing is writing so closely near to an accepted standard that the well trained eye cannot detect the difference.

2. The muscular movement for capitals, crossings on t's, overthrow, underthrow and ending strokes requiring firm free curves. For small letters, minimum, the finger movement; for upward throw on t's and d's, the muscular; for downward shades on these two, the finger; for loops, a fast finger movement.

Accurate writing is acquired only by the absolute knowledge of perfect form, and so much practice that the hand will trace, unconsciously and easily, the ideal of letters in the executer's mind.

Flickinger in his prime used whole arm movement for capitals, and so did A. D. Taylor. Touch is a matter of temperament, and relies greatly upon the pulsations in the writer's hand and the quality of materials used.

My wife and I are in good health and happy—nothing more is desired. Yours truly,

L. MADARASZ.

After expressing our views, as given at the beginning of this article, and after the contributions from Messrs. Brownfield, Doner and Courtney had been received, fortunately we came into possession of a letter written by Madarasz in Knoxville, Tenn., on May 15, 1909, in which he clearly explains the movements he used in executing ornamental penmanship, as follows:

"I use a purely forearm or muscular movement in the execution of all capitals, and a combined movement on all small letters, thus: to the height of a small *u*, a muscular movement, and from the upper portion of any letter higher than a small *u*, I check the movement and shoot my finger up reaching above the height of small *u*, and down again. Where an *f* occurs I use the muscular movement for the lower half. On small *y*, *g*, *j*, *p* and *q*, I use a muscular movement. I omit using the bottom loops on *y*, *g*, *z* and *j* because the strain of crossing exactly on the base line is too great."

WHAT THE TEACHER OF PENMANSHIP TO-DAY NEEDS.

By L. MADARASZ.

This is a broad subject—for whatever are the needs of a teacher of penmanship are also the needs of teachers of all other themes. No one can do justice to himself as a teacher, or to his pupils, who does not bring to the work, knowledge, sincerity, enduring patience, coupled with tact, good manners, cleanliness and health. Go as far as your knowledge extends, stop there, even if you are forced to tell your pupil, "I can carry you no further." Be honest in your work, put forth your strongest efforts—rise to concert pitch—become *en rapport*. Persevere, persevere with all your will behind; if your pupil lacks understanding of one method of explanation, be expedient, try another; there are more ways than one to prove that twice two are four. Cultivate an even disposition; don't allow your temper to rise; you will find it difficult at times to do so, but take plenty of time in answering—you'll be paid for the investment. If your pupil is a confirmed candidate for a reform school, in justice to your other charges, get rid of him in short order. Absorb this: Kind, cheery, and encouraging words find in the young mind fertile soil, and soon become bulwarks untakeable. Be clean, out of respect to yourself and your fellows; don't carry around with you any real estate except on the soles of your shoes. Cleanliness is, what I consider, the first mark of a gentleman—besides, it is a strong insurance for health, the cost is water, and, soap if you can get it. The smell of a clean person is pleasing to the eye, more so to the olfactory nerves; neglect cleanliness and you'll be shunned. Unfortunately, through environment, improper living, or hereditary laws, all of us are not endowed with health—yet the science of becoming healthy is such an open book that it seems almost a crime to continue unhealthy—your physician, if of the right sort, can help you in the rebuilding. Teaching as a means to make money is a failure; always has been, and, posssibly always will be. Still, the consciousness of the work, when well done, is such a big reward that once undertaken, it is well nigh impossible to give it up.

The above article was contributed to THE BUSINESS EDUCATOR in 1901 upon special request of the publishers, and therefore expressed his views at that time. However, they are of as much value to the teacher of penmanship to-day as they were then, and should therefore be studied and assimulated.

MADARASZ AS A TEACHER.

Many opinions have been expressed regarding Madarasz as a teacher. Most seem to agree, however, that when he attempted to explain his methods by words before a class, he was not the greatest success. His forte lay in individual instruction. When seated beside a pupil, few there are, if any, who have excelled him in imparting skill with the pen. Measured by the results he secured from his pupils, he was one of the greatest teachers of penmanship that has ever lived. As one of his pupils expressed it, "just to watch him work was worth a trip across the continent, and was good instruction."

His greatest work was accomplished through his penmanship. Thousands have been moved to improve their writing by merely seeing specimens of his work. His influence on those who admire fine penmanship was equal to that exerted by great musicians whose skill commands both inspiration and admiration.

THE INK MADARASZ USED.

The greater part of his life Madarasz used Arnold's Japan Ink for executing fine penmanship. For some years before he died, however, he used mainly India Ink, or Korean Ink, as he termed it. His instructions for using Arnold's Japan Ink, written in New York, July 11, 1900, are as follows: "In mixing my ink I use Arnold's Japan Ink and Arnold's Writing Fluid in proportions of about $\frac{4}{7}$ Japan and $\frac{3}{7}$ Fluid. A broad bottomed glass ink well is used with metallic lid that drops down. The mouth of the well is large enough to admit an Oblique holder. The well holds one-half pint of ink or more. After first stirring I never stir or shake it, and as I use it, say after using one-fourth of it, I pour in enough Fluid to fill the bottle, and keep on repeating this for about nine months, when I carefully drain out the remaining ink, wash the well, pour back ink and continue the process for six months more. Then I throw away all the ink and begin anew. The old ink can be used for other purposes, of course. The ink well I use measures four inches on the bottom, and is two and one-half inches in height.

His instruction for using India Ink, written in Knoxville, Tenn., May 23, 1909, follows: "Provide yourself with a good ink well made from slate with glass top. See that it has a very smooth grinding surface. Put in at first about half the quantity of water that is desired so as not to spill it, and grind with a firm even pressure back and forth until air bubbles form. Then pour in enough water to thin to required density and stir well with butt of holder. Always use a clean pen and keep it clean by wiping on a cloth, which is best. Stir every fifteen or twenty minutes and keep well partially covered—always cover when not in use. If too thick, add more water. Wipe stick of ink carefully immediately when you cease grinding to prevent chipping."

APPRECIATION BY A FEW OF HIS MANY PROFESSIONAL AND PERSONAL FRIENDS.

By G. A. Rockwood.

His hand seemed to sweep the whole range of movement with unfaltering mastery and the confidence, or indifference, which accompanied his execution inspired the onlooker with awe and admiration. His personality was no less striking than his command of the pen, and his manner of dress which he considered in keeping with the advertising feature of his profession made him a conspicuous figure wherever he appeared.

By E. A. Cast.

Madarasz was not a dreamer, but a man who could see ahead in business. I think his only mistake was in attempting to carry out everything himself. Naturally he should have been the leader with others to do the work under orders. His excess of vitality and his unusual independence probably kept him from calling in others to work under him. He wanted to take all of the chances and have others risk nothing. He was just a big, generous boy whose ability was so great that he could achieve wonders without apparent effort. The whole thing amounts to this: Madarasz was large.

By F. B. Davis.

I have more than two hundred of his letters and I must have lost or destroyed many more. How he ever found the time and optimism necessary to write such bright, breezy letters I never could understand. He always looked on the bright side not by a special effort but because it was the only side he saw. His letters, after he had lost a small fortune by the Nebraska drought and the Little Rock fire, or the collapse of the Nevada mining stocks, had the same breezy snap to them that they had when he was hoping to make a fortune. He belonged to an indomitable race that only death can defeat.

His domestic life was ideal and his next greatest pleasure was to see and hear of his students not only becoming fine penmen and good teachers but becoming fine liberal-minded gentlemen.

By H. W. Flickinger.

I have met him a number of times and always found him the same genial, generous, big-hearted fellow. In his later years he exhibited a mental power with which he had not previously been credited. His contributions of a literary character showed an endowment which was far above the average.

And what shall I say of his marvelous skill as a penman that has not already been said a thousand times? He was the great Madarasz, originator of a style unique and distinctly his own. A style which has been the model for most of our best penmen. Who has not tried and tried again and again to catch the grace and beauty of his wonderful curves and shades? With such a magnificent physique it seems as if he should have remained yet many years. We shall all miss him.

By C. T. Cragin.

Madarasz married a charming New York City girl and their wedded life was ideal. The last letter I had from him said: "Very much battered but still in the ring. I have been nigh the border several times since the spring of '07. I owe everything to the watchful care of the little woman, my oasis in life."

He was devoted to her; she stuck to him through all kinds of weather, and there is a void in her loyal heart that will never be filled.

There was much of boyishness in his nature. He was not one to sit down and whine over a tumble, but always got up again and went bravely on and now, "after life's fitful fever," I am sure he sleeps well.

By Lyman P. Spencer.

Surely the Muse of Calligraphy will drop a tear that he has passed so soon away, and the bright record of his achievements is closed.

Let us wreathe with the flowers of appreciation and regard the exquisite work and the memory of Madarasz.

By A. S. Weaver.

Personally I learned to love the man while he was with us. He was a man of intelligence, a big man, a man who could not stoop to do little things. With him a thing was right or wrong, there was no half way. He was loyal to his friends. He was a strong man, a man of steel, a man who had traveled much, read much, and who thought for himself, who had the strongest possible views on all subjects.

By L. Faretra.

Madarasz, the man of wondrous skill, the very fountain of inspiration, is with us no longer; yet we know that his memory still lives, and that name, L. Madarasz, shall always be the synonym for the most marvelous offhand penmanship ever executed by human hand and the everlasting monument to a great achievement.

By T. Courtney.

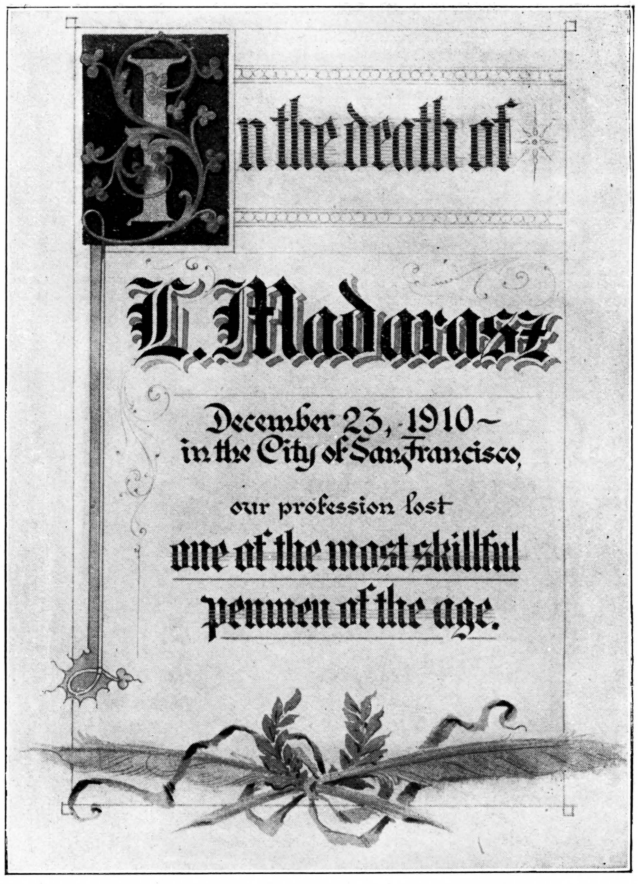
Madarasz was a man of commanding personality; a big man mentally and physically; a man who inspired respect and confidence; a reserved man who made few intimate friends but retained those whom he made. He was certainly one of nature's noblemen.

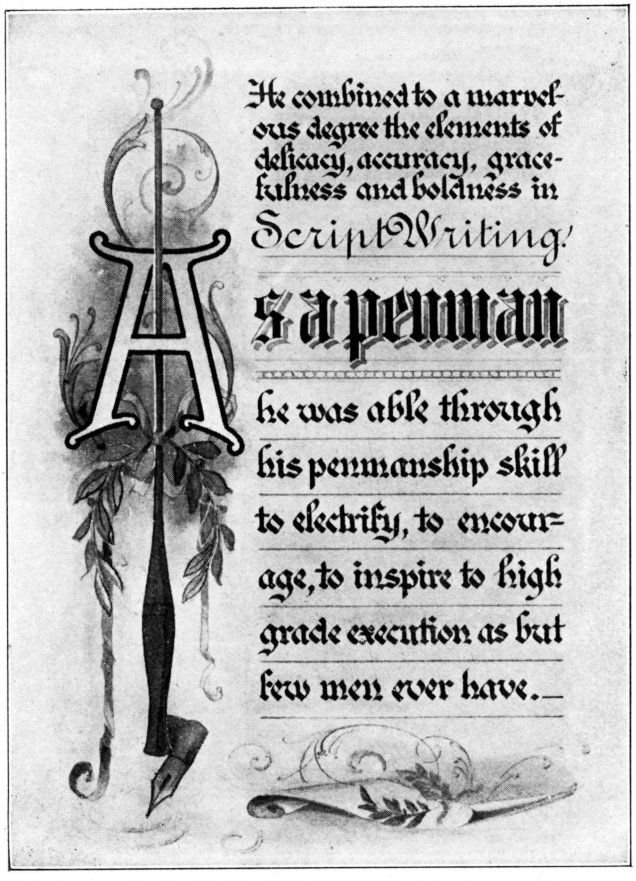
There is a charm of grace and beauty about his writing that in my opinion has never been equaled by any other penman. The magic hand of Madarasz is stilled forever, but his charming personality will live in the memory of his thousands of students and friends for many years to come; and the good he has done in the penmanship world will persist, let us hope, for generations.

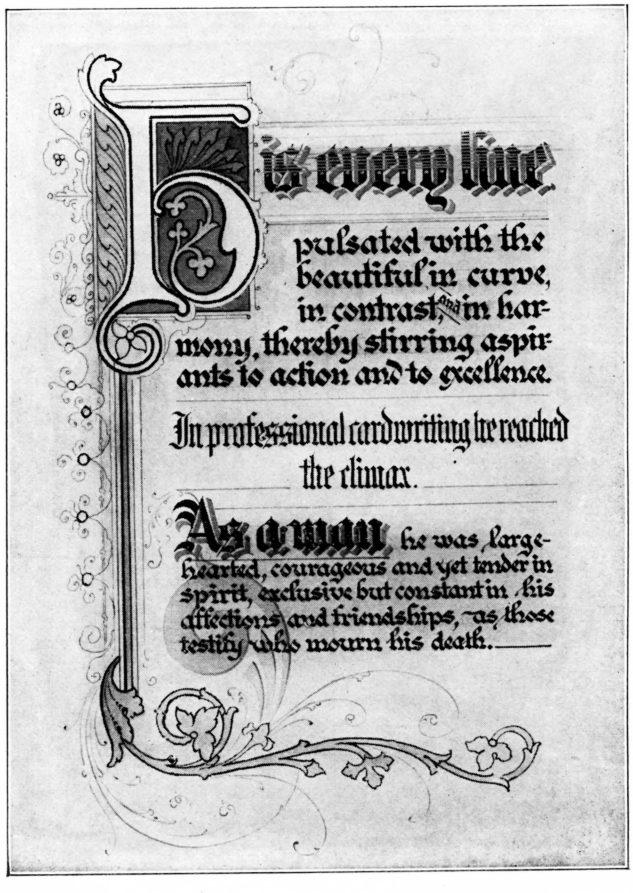
At a Joint Meeting of the

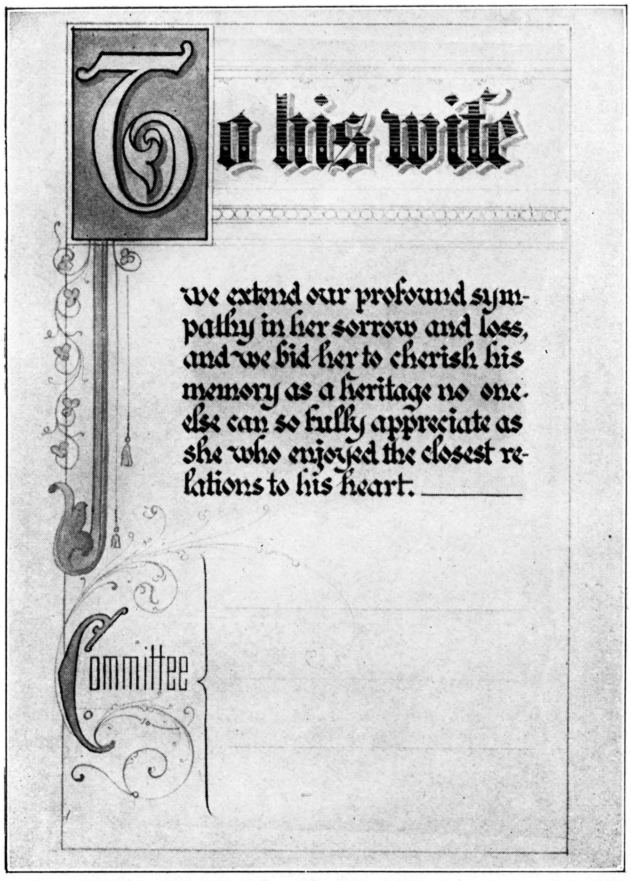
National Business and Penmanship Teachers Associations,

Chicago, Ill., December 29, 1910,
the following was adopted:


In the death of
L. Madarasz
December 23, 1910 ~
in the City of San Francisco,
our profession lost
one of the most skillful
penmen of the age.


He combined to a marvelous degree the elements of delicacy, accuracy, gracefulness and boldness in
Script Writing
As a penman
he was able through his penmanship skill to electrify, to encourage, to inspire to high grade execution as but few men ever have.—


In every line
pulsated with the beautiful in curve, in contrast, in harmony, thereby stirring aspirants to action and to excellence.
In professional card writing he reached the climax.
As a man, he was large-hearted, courageous and yet tender in spirit, exclusive but constant in his affections and friendships, as those testify who mourn his death.——


To his wife
we extend our profound sympathy in her sorrow and loss, and we bid her to cherish his memory as a heritage no one else can so fully appreciate as she who enjoyed the closest relations to his heart.
Committee

Five-page album engrossed by Mr. W. E. Dennis.

A TRIBUTE TO L. MADARASZ

BY M. M. DESMOND

Bright as fancy's web entrancing
Is the picture of his art,
Every line of beauty glancing
Like a sunbeam of the heart;
Every mystic curve and tracing
Breathes the master-hand at work,
Genius in its glory gracing
Where the light and shadows lurk.

How the scroll work, richly turning,
Prisons fancies that delight,
With their mellow mystic shining,
Like the empress of the night,
In a drift of dreamy musing,
Bearing heart and soul along,
Joyous inspiration fusing
Into bursts of silver song.

Thrilling soft, and low and tender,
Soaring boldly grandly high,
Till ambition's royal splendor
Flashes o'er the mental sky.
Till a thousand dreams of glory,
Like the billows of the sea,
Grandly surge thro' many stories
Of success and talent free.

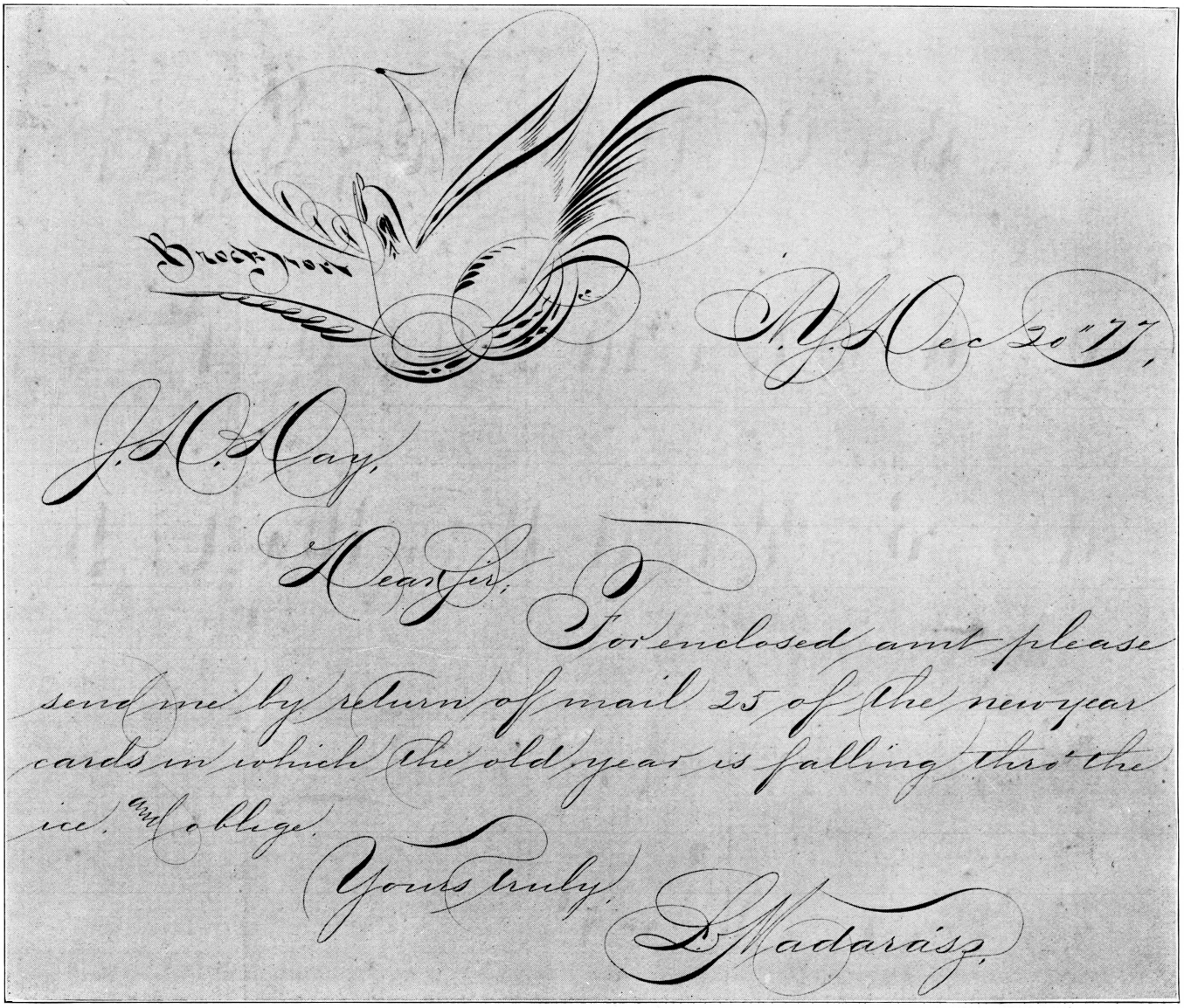
Until fame, the marble beauty,
Bare her bosom to the glow
Of a true heart's royal duty
Where the founts of knowledge flow,
Gather wreaths of rainbow flowers,
Fragrant, dewy, blushing red,
Culled from Eden's blooming bowers,
Immortelles to crown his head.

And upon life's page in glory
May he write as fair, as when
He lined the Lincoln story
With his trusty, flashing pen.
Now the rose of life has faded,
May he worthy be above
Of the Father that has aided
All his wishes with His love.

MADARASZ

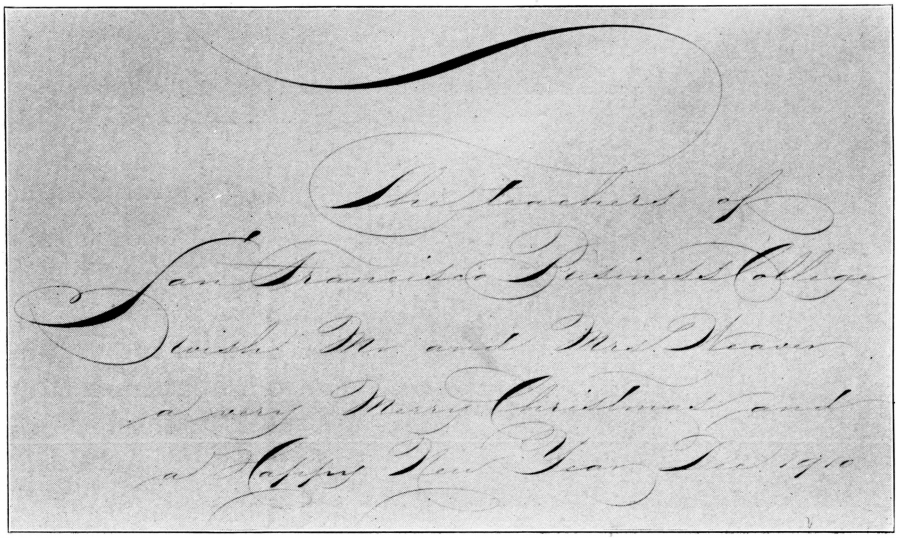
The brain is quiet that ruled the rarest skill,
The magic hand of Madarasz is still.
Divinely gifted, yet he frankly owned
The need of power whence labor sits enthroned.
To swing each stroke within the varied bounds
Prescribed by law, which beauty e'er surrounds,
Requires a rigid will and strength of heart
Of which the lounging weakling holds no part.
Perfection's finger e'en could not refine
The marvelous grace which lives in every line.
Triumphant beauty blooms in each bright word,
Such beauty as by zephyr's wings is stirred.
No more on earth his wonderous pen he wields,
Yet still his work high inspiration yields,
And some rare souls when led by him shall roam
Those glorous heights where genius hath her home.

—RICHARD P. WOOD.


Rockport
N.Y. Dec 20th 77.
J.C. Cary,
Dear Sir,
Inclosed amt please
send me by return of mail 25 of the new year
cards in which the old year is falling thro' the
ice. and oblige.
Yours truly,
L. Madarasz.

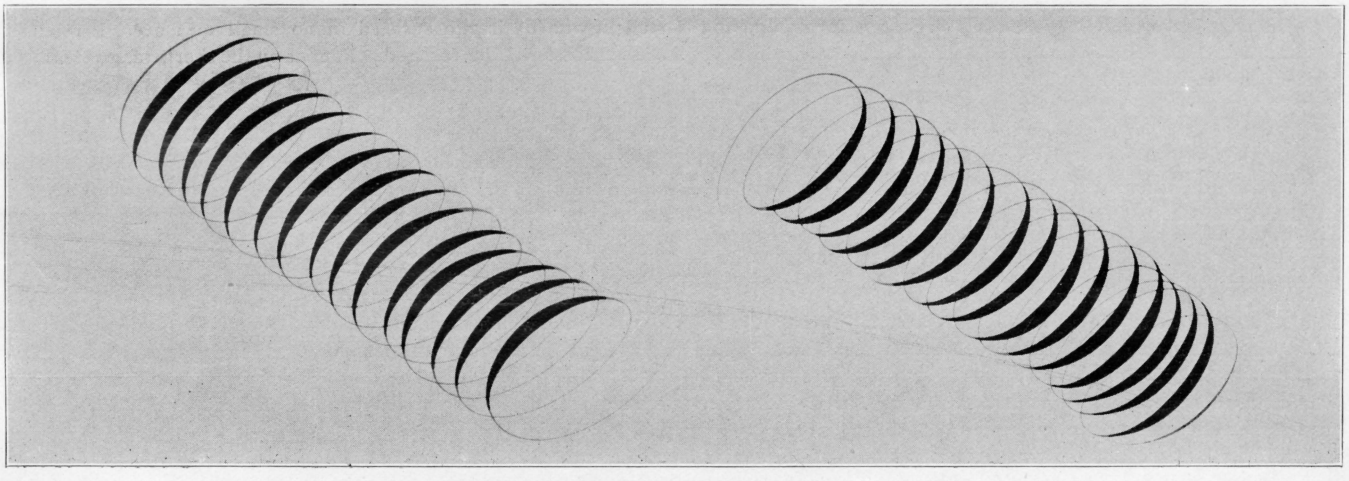
In the specimen above we have a sample of Mr. Madarasz's penmanship soon after he entered upon his career as a card writer, probably a year after leaving Texas for New England. It reveals, even then, certain evidences of mastery in the exactness of some of the small letters as well as in the strength and grace of line. The specimen to the right was written but three days before his death and was the last writing done by him. After writing it he felt too weak and weary to continue the day's work and went home to take up the pen no more.

It seems impossible that one so seriously ill could write so marvelously well, but it reveals the mastery of will over mere matter, and the force of habit over even sickness. Writing was an important element of his life, and so it remained into the end.



This portrait shows Mr. Madarasz in position for writing. Naturally it indicates a little more repose and a little less intenseness than when actually doing his customary, skillful writing. But it gives a very good idea of the posture of his body and the position of his hand.

The exercises below were his favorites for warming to his work, and for students to practice upon to acquire skill, touch, and shading. Each exercise was done with one dipping of the pen and both were made on one sheet of paper, and the same size as shown.



THE LAST ARTICLE WRITTEN BY L. MADARASZ -- ABOUT DEC. 1, 1910.

[No title had been given it, but it is a most thoughtful contribution on environment and character.]

Were you born to poverty or to wealth, to the great middle-class life or in a slum? Of a father rejoicing in wealth of health and cleanliness of true manhood, or of a father poisoned with disease and inoculated with the drink bug? Was your mother the sweet, wholesome, pure-minded woman we oft times picture in dreams, loving your father as she loved her life? Or was she one of the world's unfortunates, bedizined, painted, a miserable, faded wretch, living in sin and squalor?

Have you been given every chance that culture and nurture could give? Or were you starved and neglected, kicked and cuffed, allowed to herd with the street gamins, and at an age when you should have been tucked into a comfortable bed by loving hands, taught to pray, and prayed for? Were you forced into the street to peddle chewing gum, matches and papers, seeing obscenity, and imbibing profanity so it became your native tongue—hatred and bitterness toward those better off than you absorbing your mind and moulding your soul? If the one, have you remembered to thank God that he has been so kind to you? If the other, have you not cursed the author of your being for making you as he did causing you to be born where he did and of parentage degraded?

Have you given it a thought that if you had been born a Piute you would ever have been anything else than a Piute with the mind of a Piute? Or that if you had been born a slum child, you would have been anything but a slum child with its dwarfed thoughts and harassed soul? Can you not see that your children's children, sinking under the appalling weight of an unequal chance, will be anything better than those now below the poverty lines and anything better than gamins?

With schools, good society and churches surrounding you, with love encircling you and "noblesse oblige" to hold you up, is it still all you can do to live soberly, cleanly and upright?

Why, then, this cold pride of spirit that makes you draw close about you your coat or skirts of superiority for fear you touch what is unclean and unseemly?

Is not the bigger part of what you are purely an accident? Or, if not pure accident, then attributable, nine times out of ten, to conditions lying wholly outside yourself? Then, if only a tenth of what you are is due to what you have made of yourself, why do you hate those who had more of a chance than you, or feel yourself superior to those who have less?

Are you going through life surrounded by these nine-tenths differences in condition wholly unconcerned by them? Is it no concern to you that the boy down street has not the opportunity to be a Right man that your boy has, or that the daughter of your neighbor is working in a department store for a wage that does not feed her properly, let alone buy the fineries you see her wearing, while your daughter sets the pace in dress for that unfortunate girl to follow? Do you expect the girl down the street to be and remain an "All Right" girl under the conditions hedging her? Do these things mean nothing to you?

Why do you laugh at the dreams and vagaries of the visionaries who are hunting the solution to the riddle of inequality? They are at least trying to solve the problem. Have you? Equal conditions are not obtainable, how about equity? Are you manfully striving for equity for mankind? Or are you only accepting it for yourself with a chuckle?

Concerning Pages Seventeen to Twenty-six.

On the three pages immediately following this are found the copies comprising Mr. Madarasz's course in Ornamental Writing—the ones he wrote expressly for this publication. The work is therefore unquestionably his best, having been done when at his best and when he had time to do it, and time to make selections. Each line was written on a slip by itself and then carefully pasted in three pages of the scrap book containing selected specimens of his work, and from which book most of the copies in this book were selected.

The superb grace and accuracy and strength shown has long been, and will doubtless long remain, the inspiration and despair of penmen. The delicacy of touch and the smoothness of line are diminished in the engraving, so that the reproduced specimens do not do the originals justice. But the engraver has done well and therefore enough is retained to instruct and inspire the aspirant for chirographic honors.

The copies were written with ink too pale for the most successful methods of reproduction. Indeed, he rarely ever used ink sufficiently black to reproduce satisfactorily. Hence his original writing always exceeds in delicacy and beauty the printed product.

Those who aspire to be masters will therefore do well to study critically and analyze carefully the work herewith given, and then practice intelligently and persistently until results materialize. For the foundation of his theory and practice was that you should see clearly in the mind exactly what you wished the hand to do before touching the pen to the paper. Do thou likewise if you wish to achieve like success.

On page 20 is found a page of Instructions invaluable to the student who desires to succeed in no small measure. It relates to health, pedagogy, and pen technic, and without the three, only partial success will be realized. Ponder on the short, terse, clear sentences well and often.

On pages 21, 22 and 23 are found words beginning with two styles of capitals which were intended to to be practiced after the three preceding pages had been worked over very carefully. As will be seen, these represent the capitals that are somewhat varied from the more standard forms given first. They show, as a consequence, a trifle more dash and abandon in execution, but by no means are they careless or slipshod. For Mr. Madarasz had the habit of always doing his best; of always trying more conscientiously than one observing the agility of his pen would suppose.

Pages 24, 25 and 26 reveal greater strength and more boldness in execution than the preceding pages. These copies were doubtless written some time within a year of his death, and reveal more of the confidence which developed in his later efforts, though of course the work is neither so accurate nor delicate as that which he did some years before. It represents more truly the type of writing in use of recent years, wherein shades are heavier and styles less conventional and more varied. These are especially valuable to the person who lacks the courage of his convictions and desires. They represent the kind of writing suited to bold off hand writing such as addressing envelopes, etc.

All in all, pages 17 to 26 give the ground work of his course in Ornamental Writing. They show the results of a well-ordered mind and a marvelously obedient and skillful hand. Think as clearly as he did and your hand will act with similar exactness.

Ammunition artery andirons answering

Bannerman benignant beautiful bunt

Complimentary caucuses consideration care

Detriment dentistry derangement deeds

Edinburg eminence emancipation essential

Famously fullness faithfully favorite

Georgetown gagging granary gardening

Humanitarian hampering hoodwink heart

Illusionist improver in indignantly

Jamestown judgment juniper juggernaut

Killarney kickers kinsman kindness

Lamsonian lamprey language learner

Martinas manifold mum mart

Nevermore nasturtium nouns newness

Olympian opening oftentimes orderly

Parliament penman partners paper

Quadrangular quitter queen quelling

Rochester runner rampart rustlers

Simplicity successes surprises singeing

Sinuosities truth triumphant tutoring

Undermine undervalue users urns

Ventriloquist veneer verdure vim vex

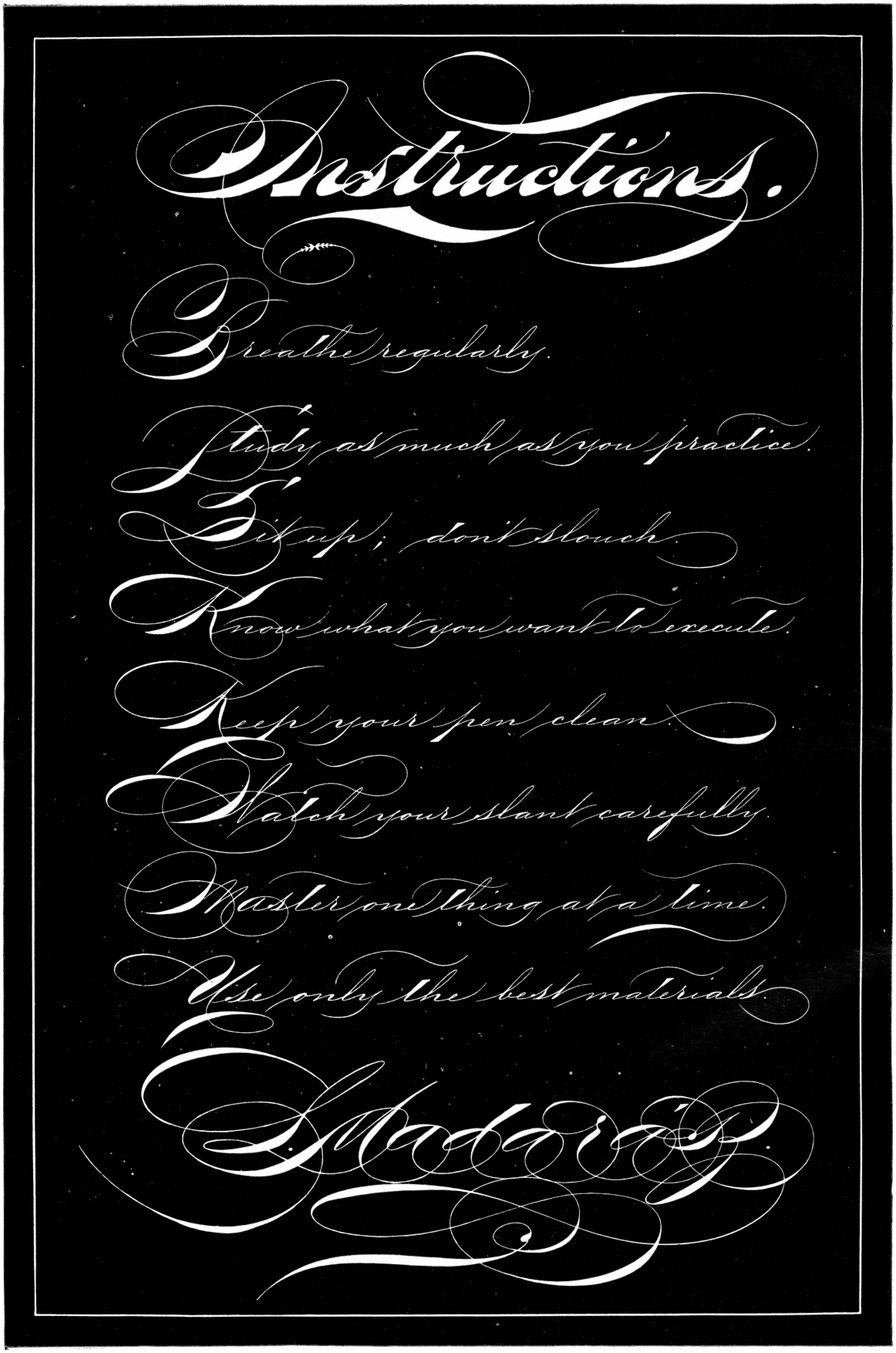
Washington wistfully which were

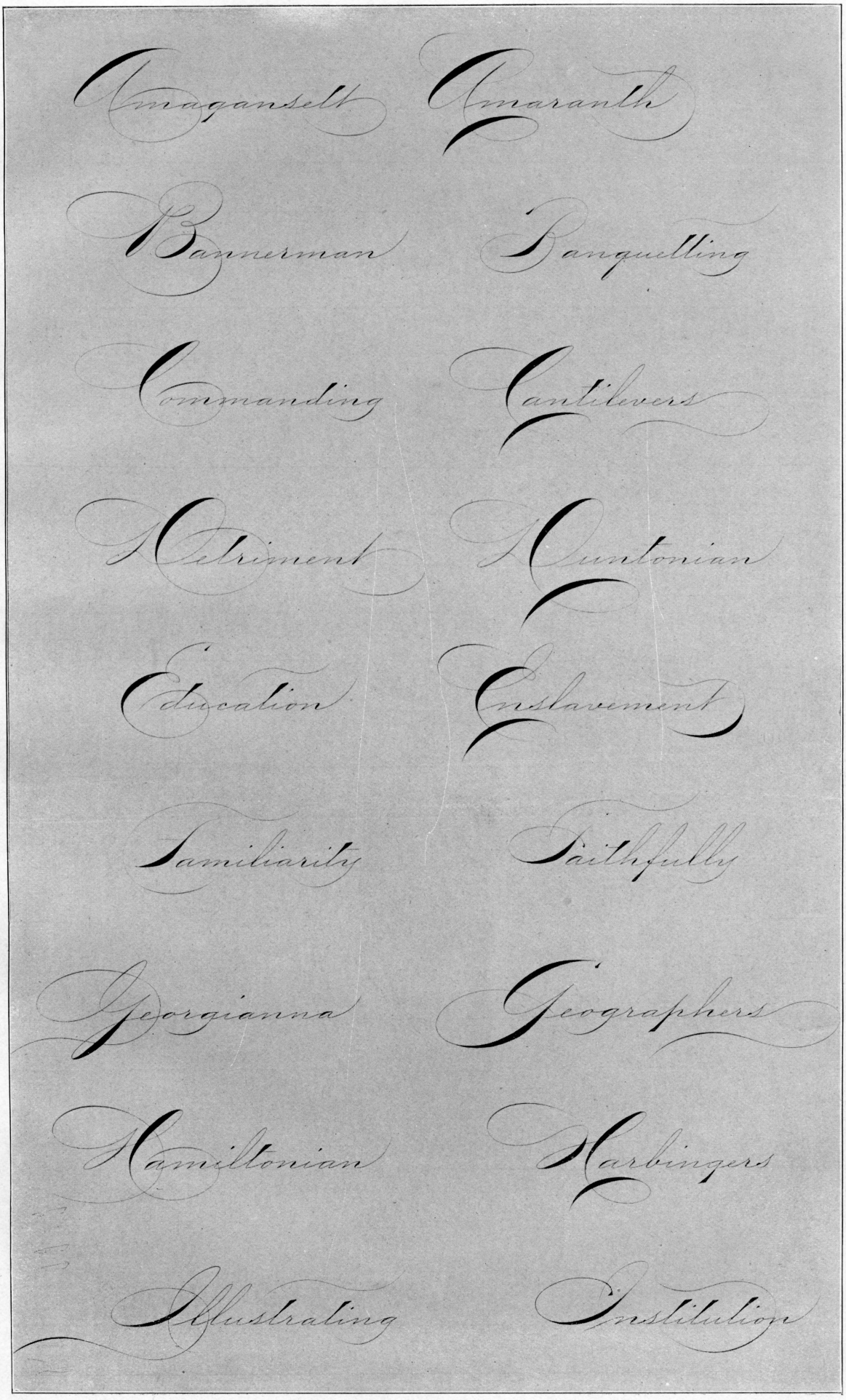
Xanthusian xylographer xysters

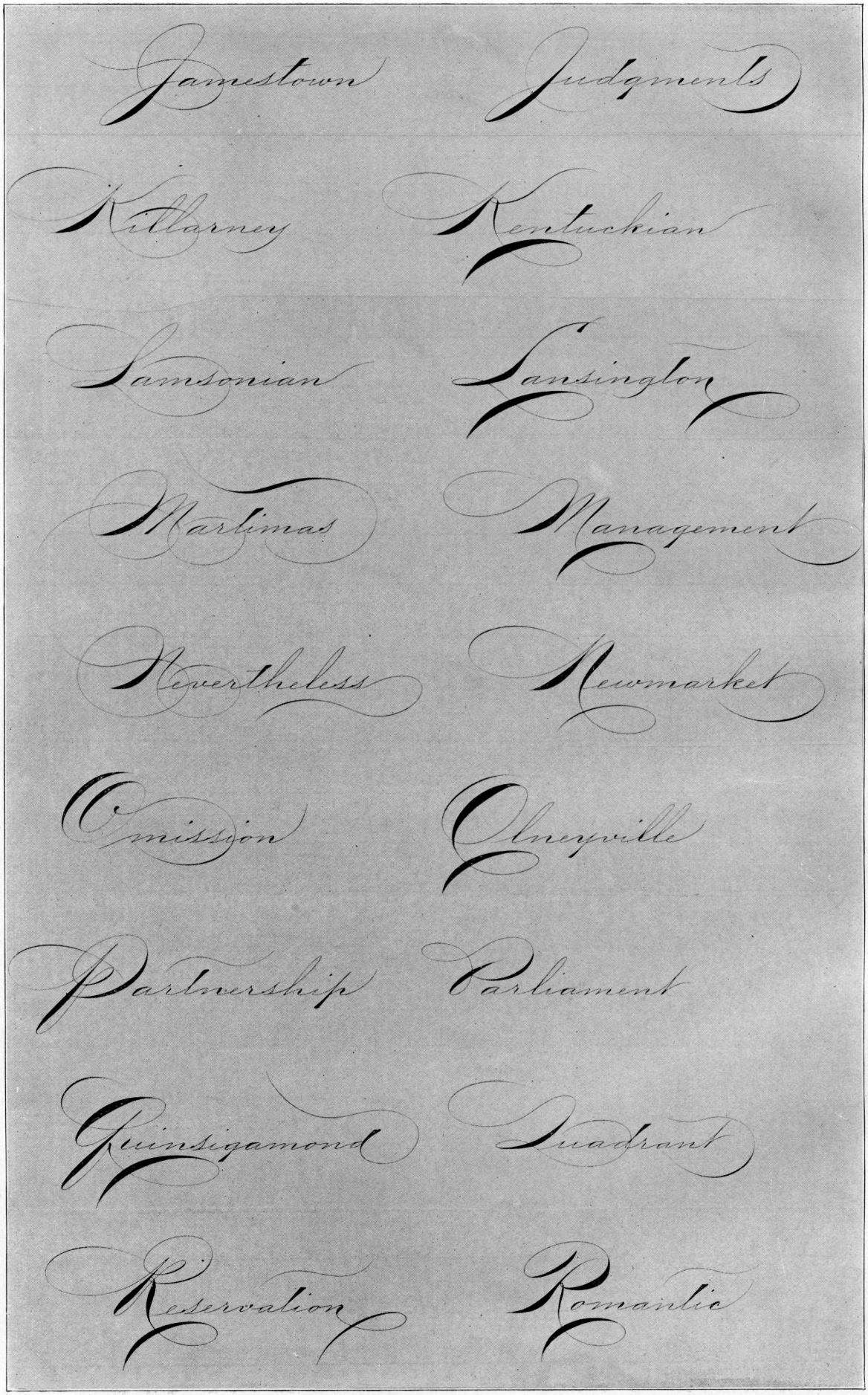
Youmans yours yet youthfully

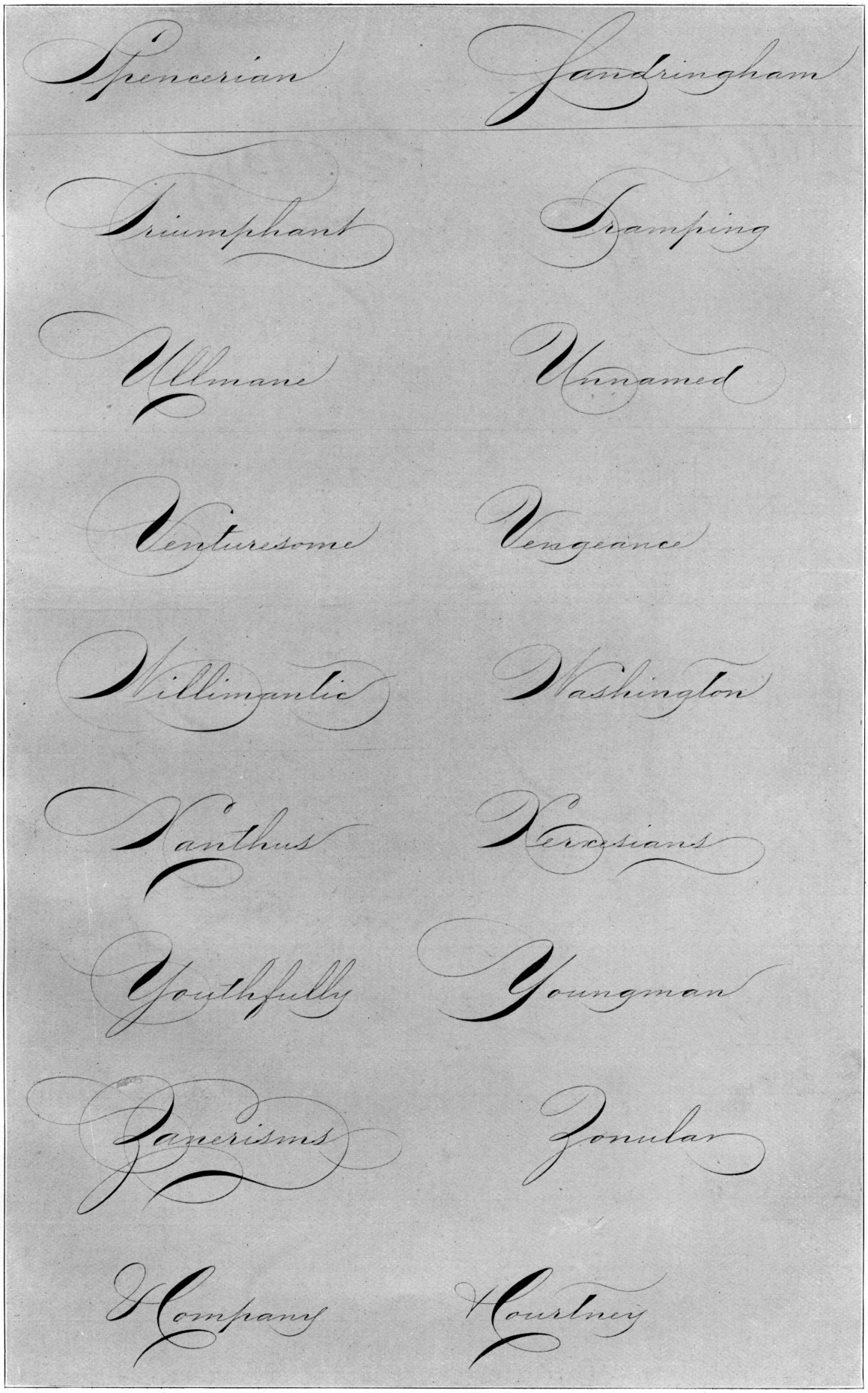
Zonerian zones zigzag zonular.

& Company & and another &


Instructions.
Breathe regularly.
Study as much as you practice.
Sit up; don't slouch.
Know what you want to execute.
Keep your pen clean.
Watch your slant carefully.
Master one thing at a time.
Use only the best materials.
Mader & Co.


Amagansett
Amaranth
Bannerman
Banquetting
Commanding
Cantilevers
Detriment
Duntonian
Education
Enslavement
Familiarity
Faithfully
Georgianna
Geographers
Hamiltonian
Harbingers
Illustrating
Institution


Jamestown
Judgments
Killarney
Kentuckian
Lamsonian
Lansington
Martimas
Management
Nevertheless
Newmarket
Omission
Olneyville
Partnership
Parliament
Quinsigamond
Quadrant
Reservation
Romantic


Spencerian
Sandringham
Triumphant
Tramping
Ullmane
Unnamed
Venturesome
Vengeance
Villimantic
Washington
Xanthus
Xercsians
Youthfully
Youngman
Zanerisms
Zonular
Company
Courtney

America was discovered in 1492.

Barnum was a great showman.

Confucius, the Chinaman

Demosthenes – the orator

Eastman College, Poikeepsie.

Familiarity breeds contempt.

Grant, the Union General.

Humboldt, the great German

1234567890$ 1234567890$

Idleness is a mischief breeder

Japan will dominate the East.

Kindness – friendship's friend

Lampman is a skilful penman.

Madaraisz can write some too

Nothing sure except death.

Opportunity is a quick traveler

Principle counts when acted

Quinsagamond – an Indian name

Rochambeau was a great friend.

Sampson proved his worth.

Triumphs — generally well-earned.

Ujházi was my mother's name.

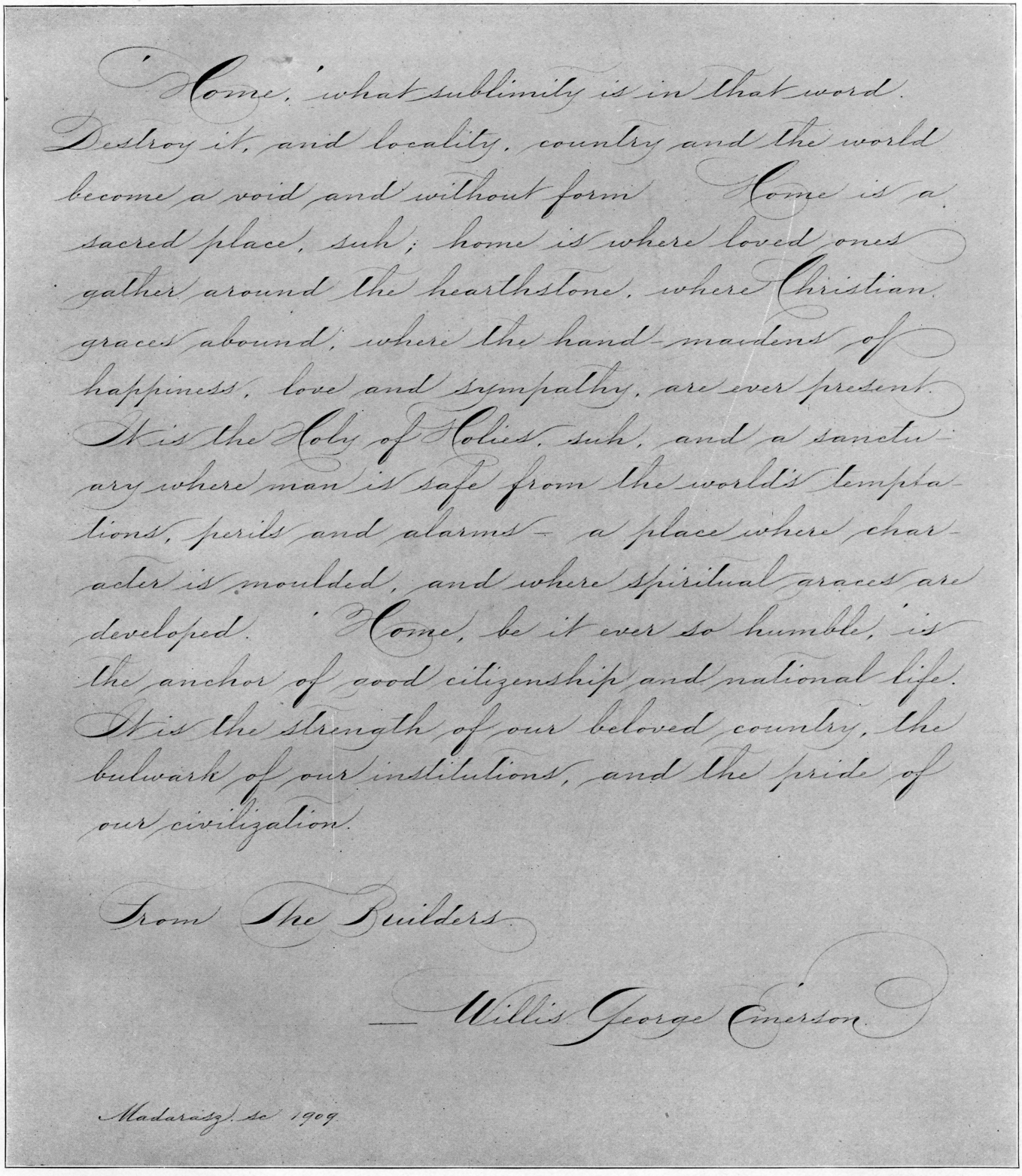
Venezuela is a rich country.

Washington — our first president.

Xerxes was a great man.

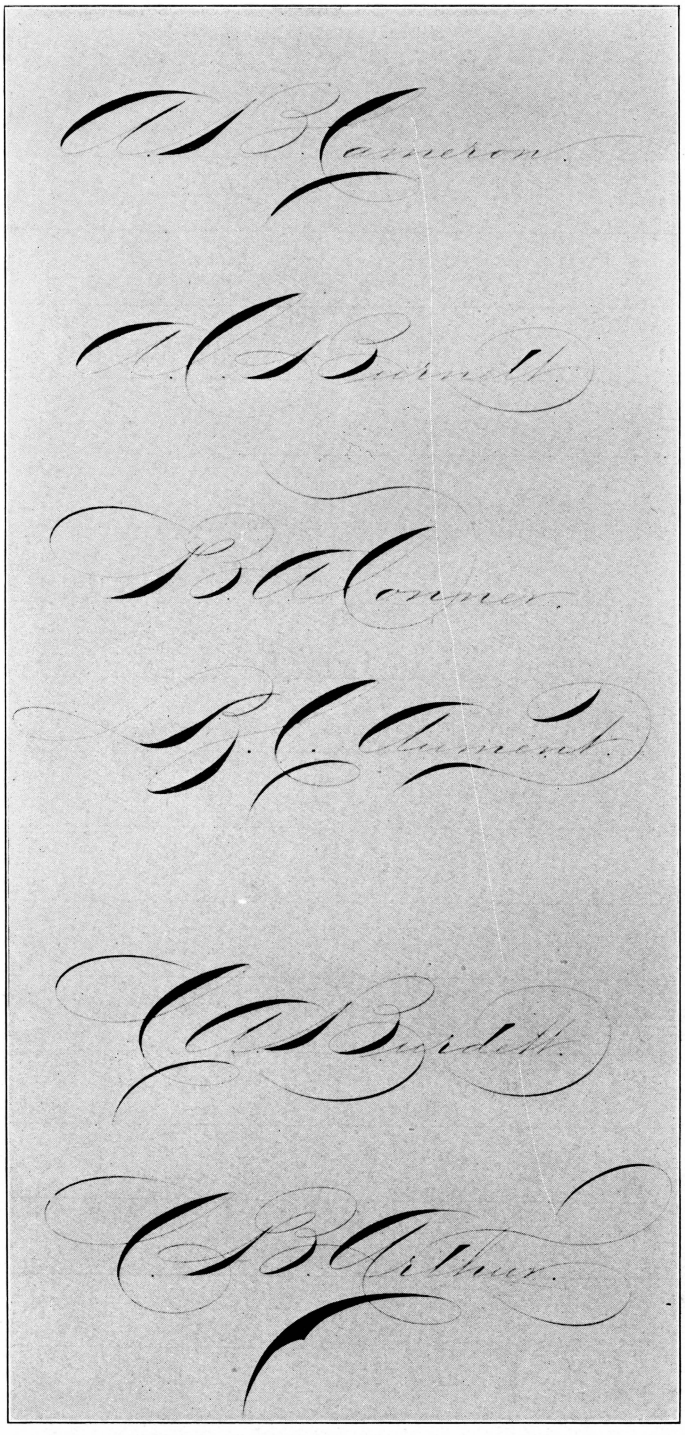
Youman makes good hats.

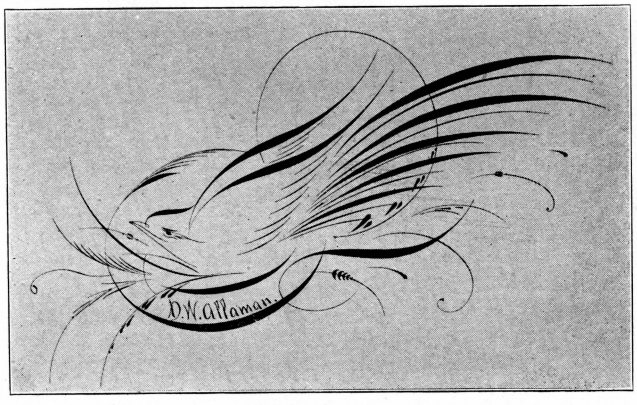
Zaner is an investigator.


'Home,' what sublimity is in that word. Destroy it, and locality, country and the world become a void and without form. Home is a sacred place, such; home is where loved ones gather around the hearthstone, where Christian graces abound, where the hand-maidens of happiness, love and sympathy, are ever present. It is the Holy of Holies, such, and a sanctuary where man is safe from the world's temptations, perils and alarms - a place where character is moulded, and where spiritual graces are developed. 'Home, be it ever so humble,' is the anchor of good citizenship and national life. It is the strength of our beloved country, the bulwark of our institutions, and the pride of our civilization.
From The Builders
— Willis George Emerson
Madaraisz. sc 1909

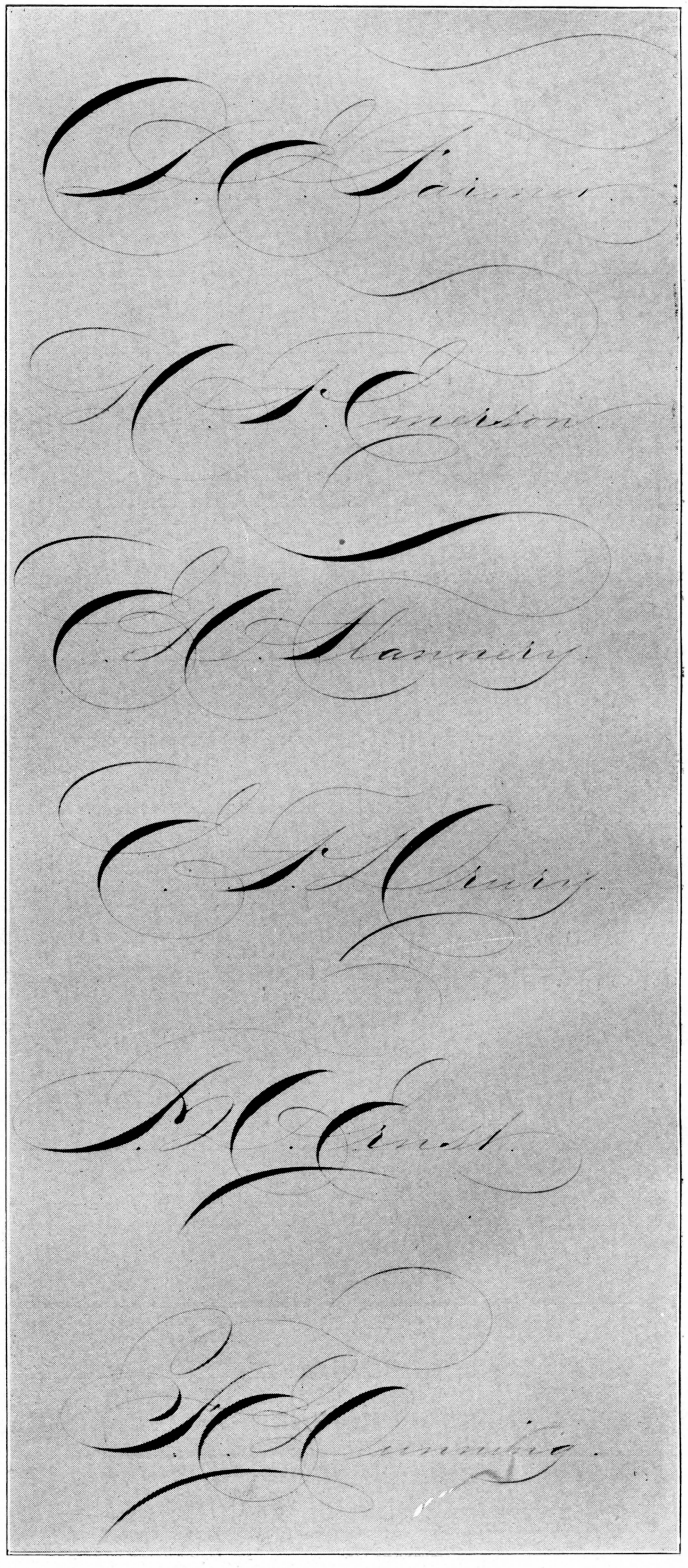
This is a fine example of page writing wherein the capitals are subordinated to the general effect of the page. The small letters are superbly uniform in size, strength and accuracy. The loops are exceptionally uniform in slant and size, and the t's, d's and p's are delicate, effective in their contrasts with other letters, and executed with a freedom and confidence that is inspiring.

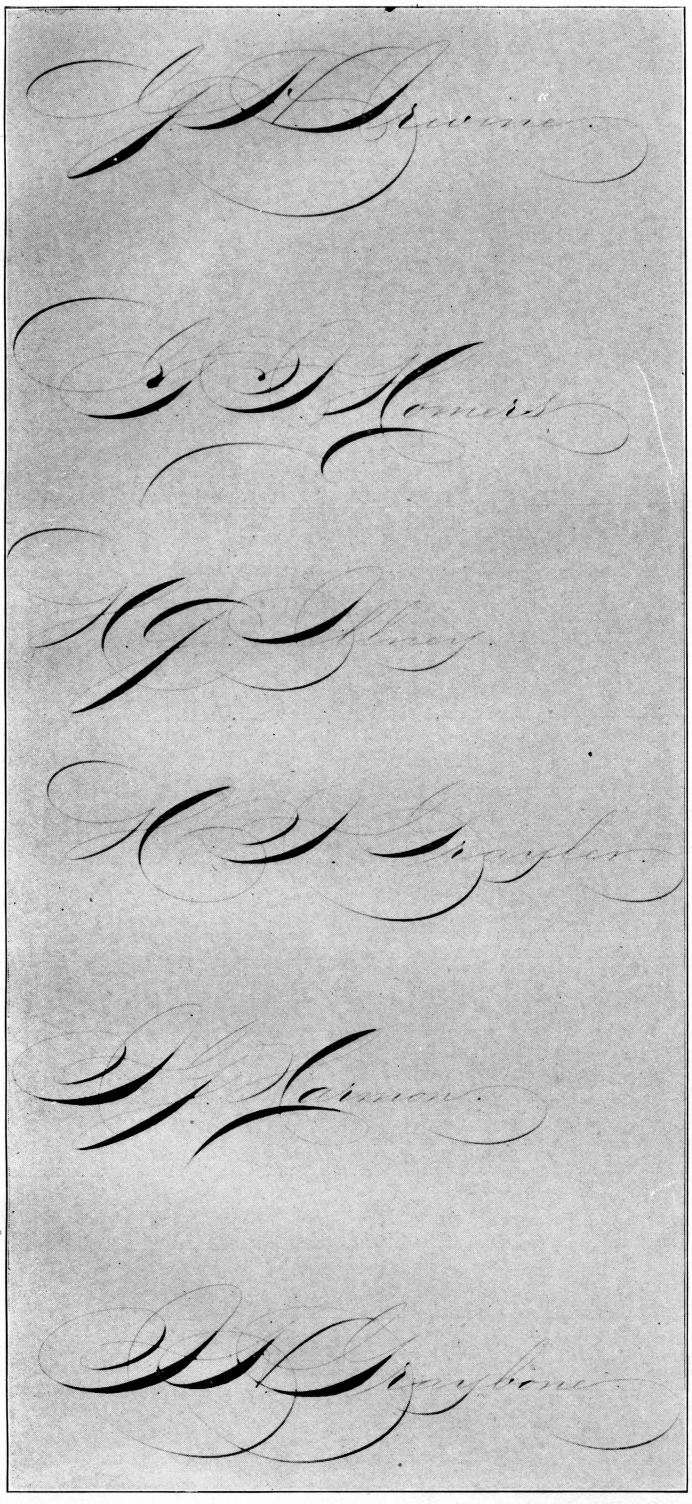
Students who desire to become masters of the chirographic art can do nothing better than attempt to imitate and reproduce the grace and strength and accuracy and firmness and delicacy and size so charmingly combined in this specimen, combining as it does the fine and the utilitarian in the art of penmanship.



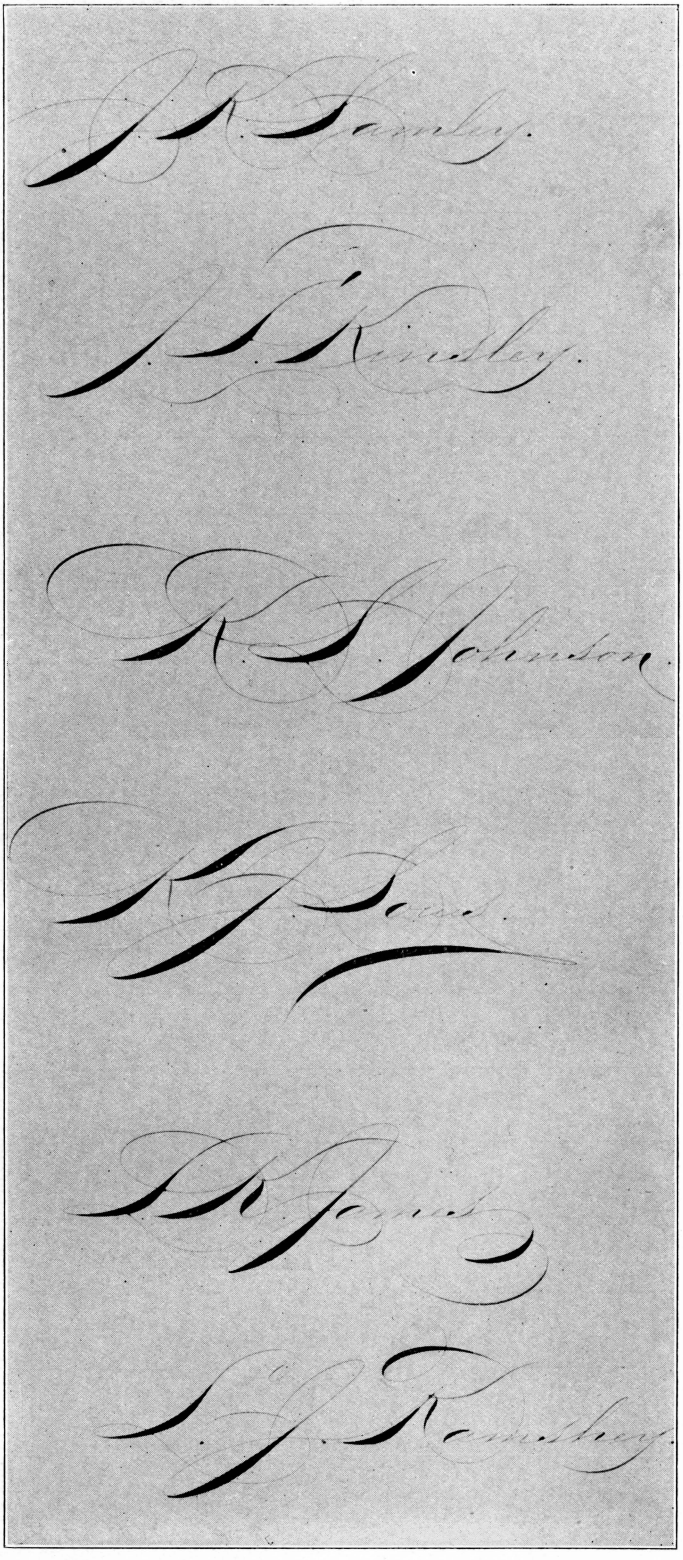


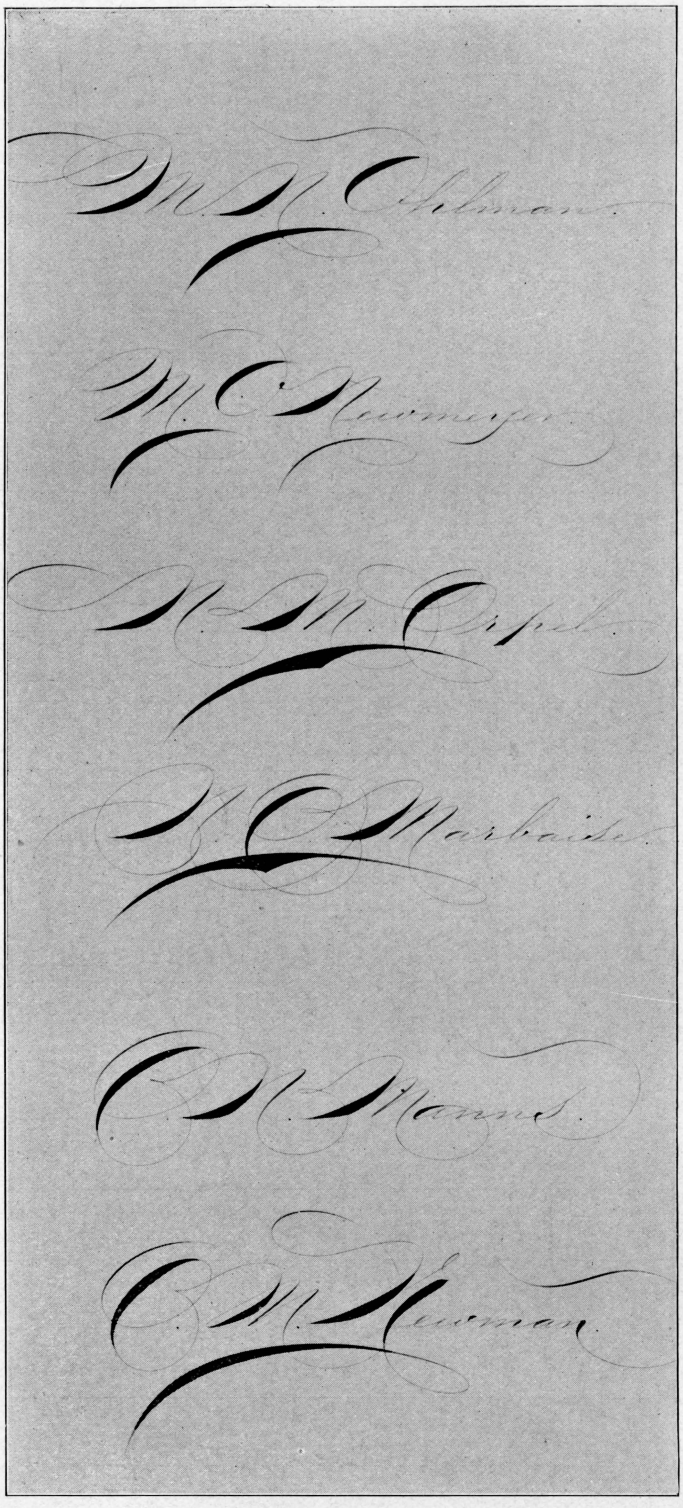
Each plate of combinations presented herewith was executed on a sheet of paper without erasures, corrections or pasting, thus showing the results of first and last off-hand efforts. Mr. Madarasz seemingly never did quite his best and yet was always able to do his best. This, more than any other one quality, distinguished him from all other penmen. He was a master at all times and under all circumstances. And it is doubtful whether he ever left a completed page which represented his utmost effort.

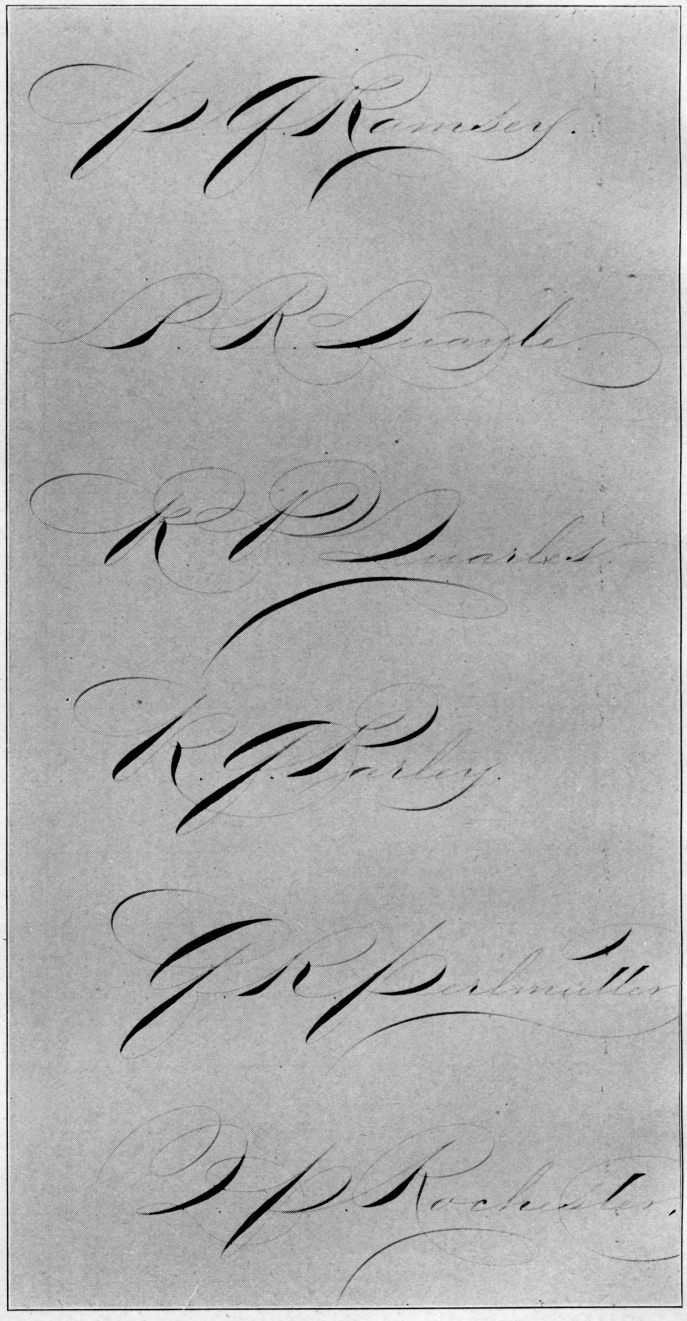


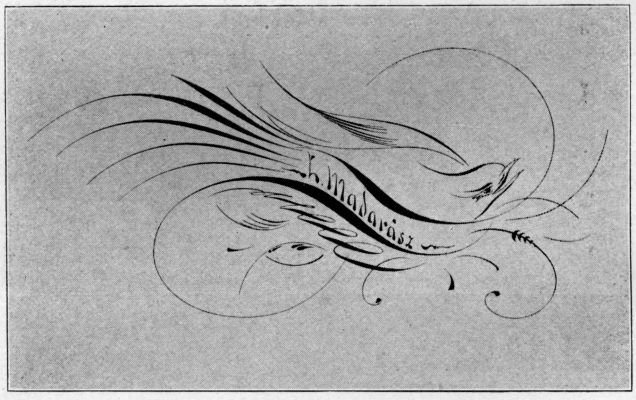


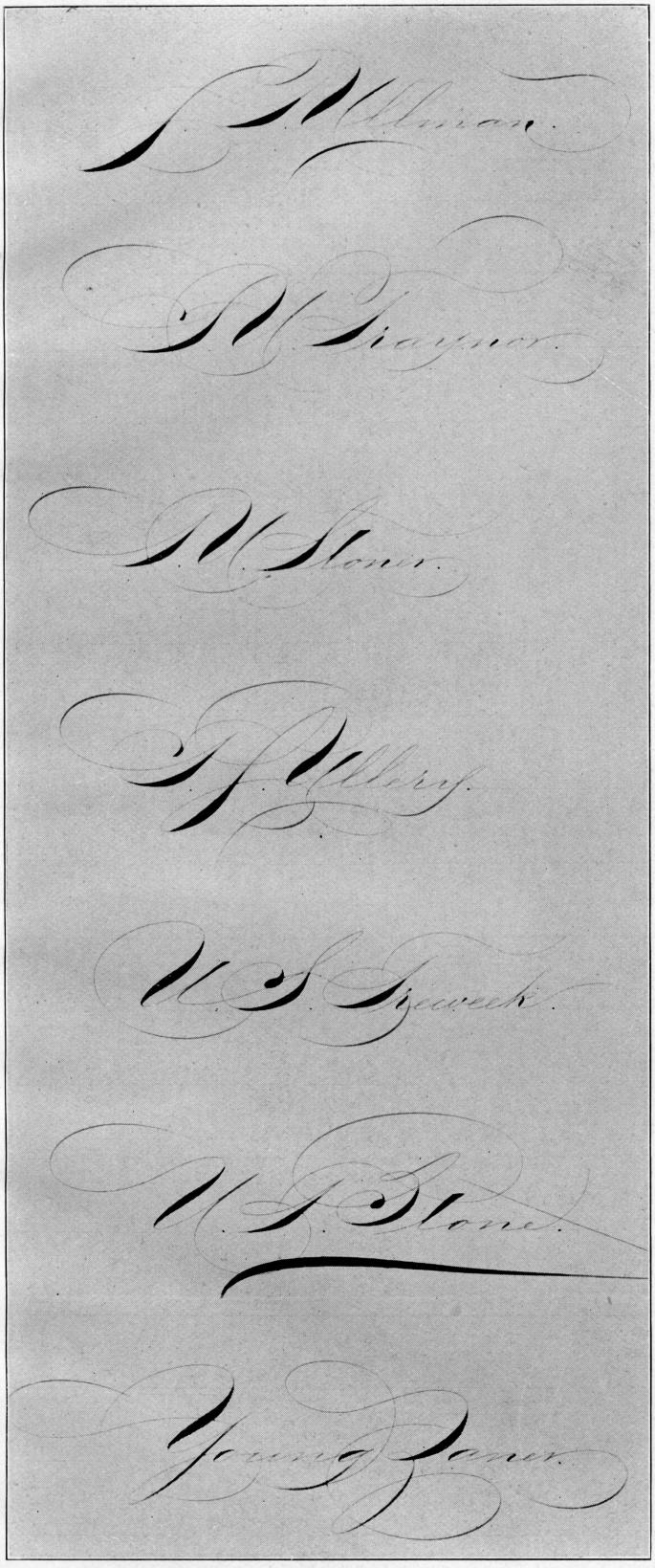
WRITTEN BY
L. MAGARAZ
TEACHER OF PENMANSHIP
Eagan School
HOBOKEN, N. J.

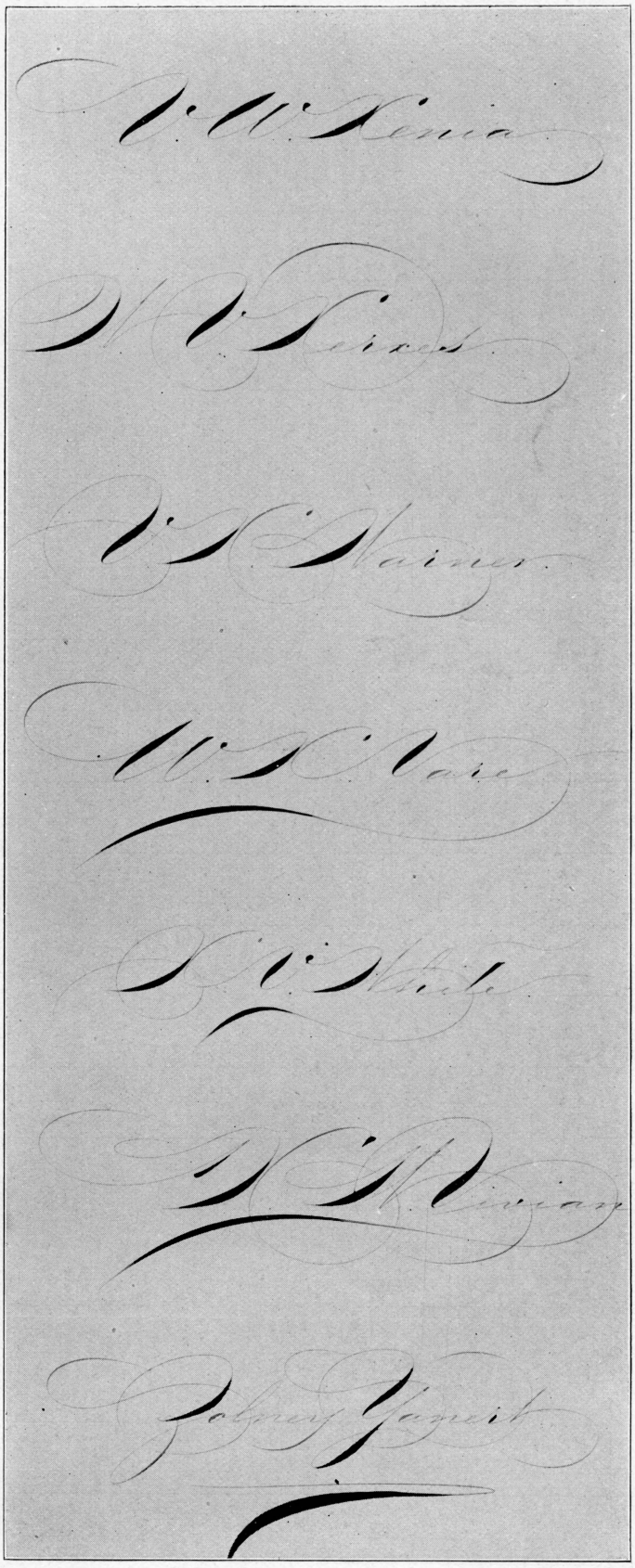


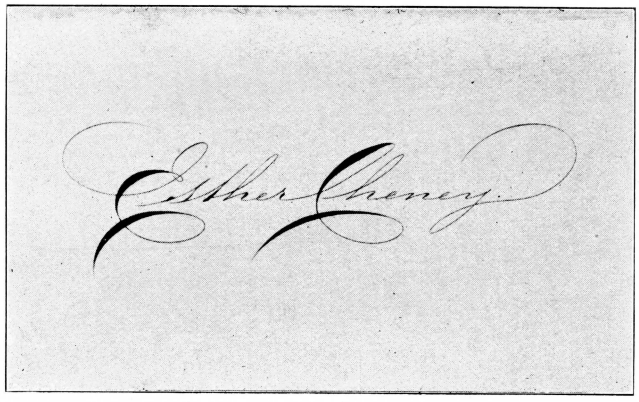


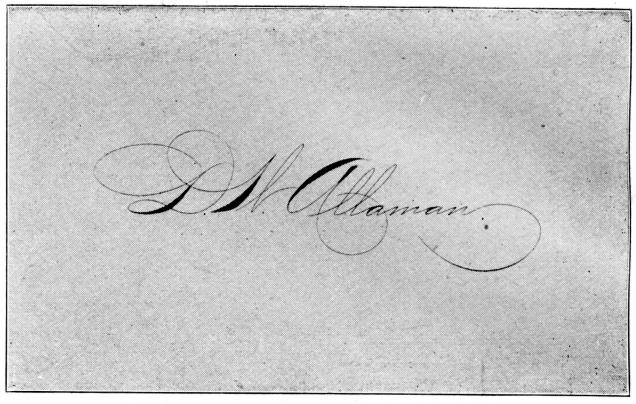


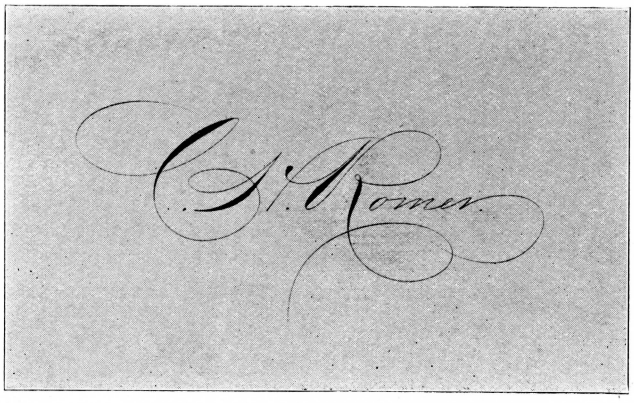

J. Madarász






Esther Cheney


D. W. Allaman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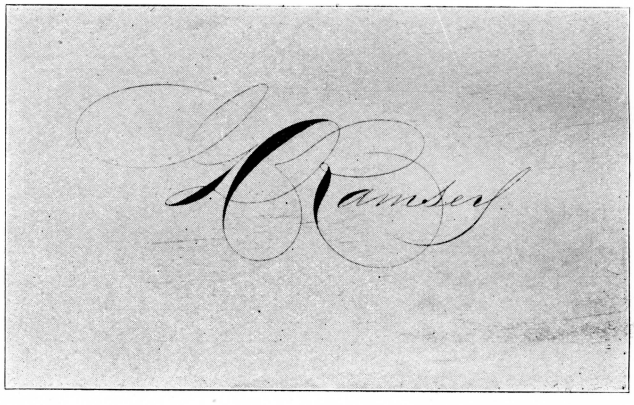
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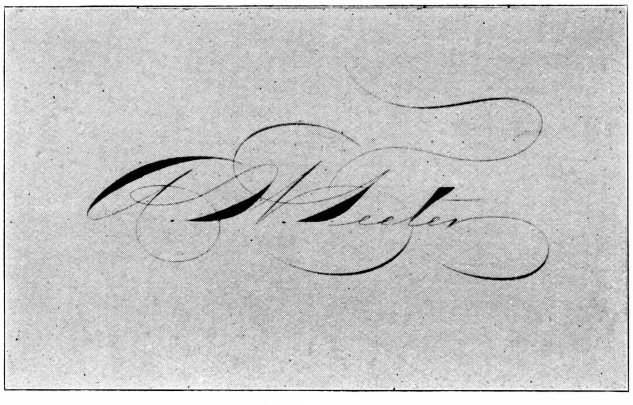
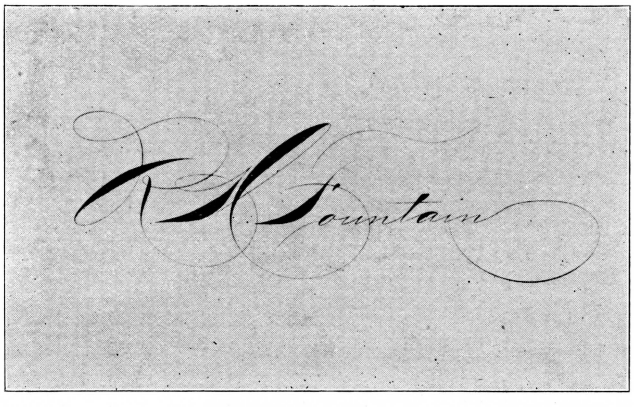
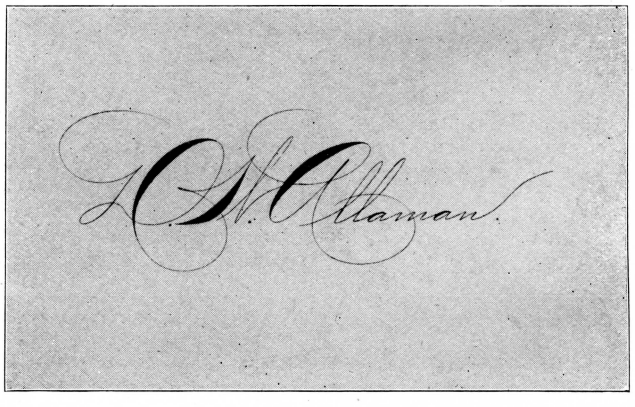
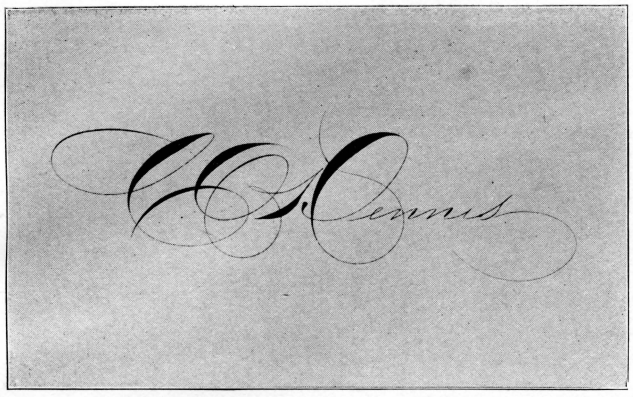
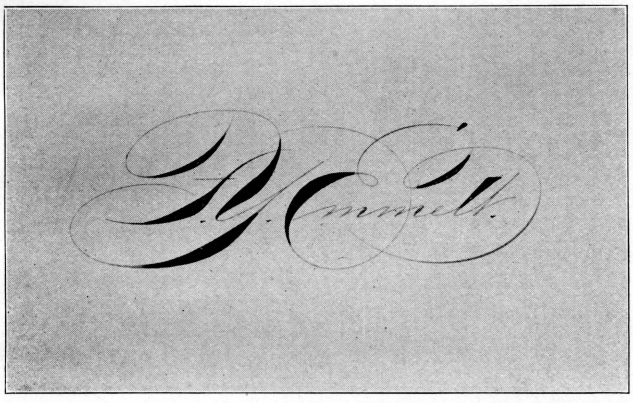

P. H. Lester

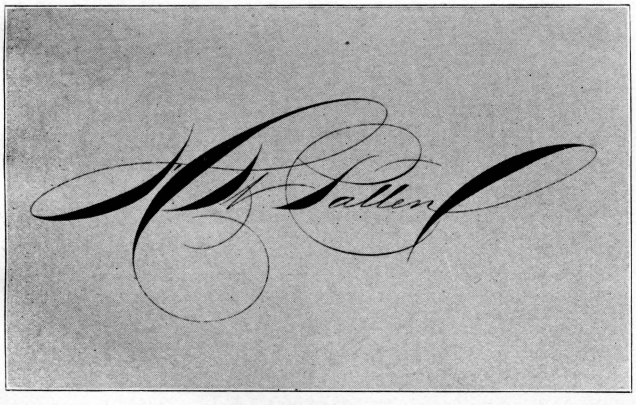
A. Smith

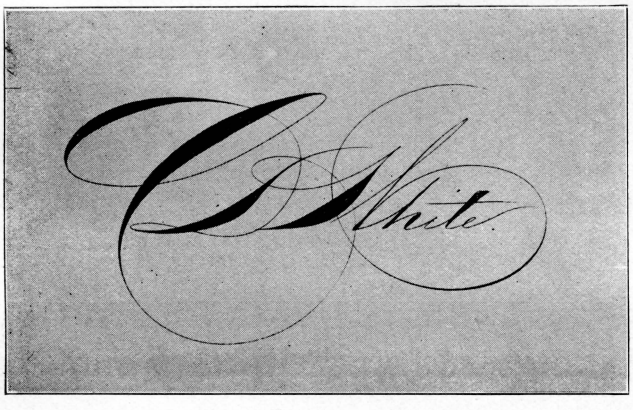

R. M. Fountain

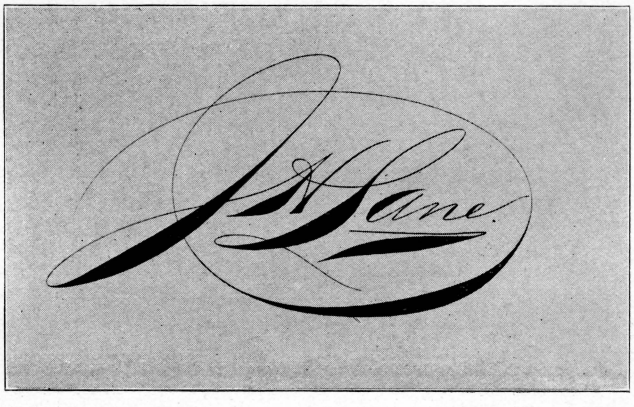

D. W. Allaman

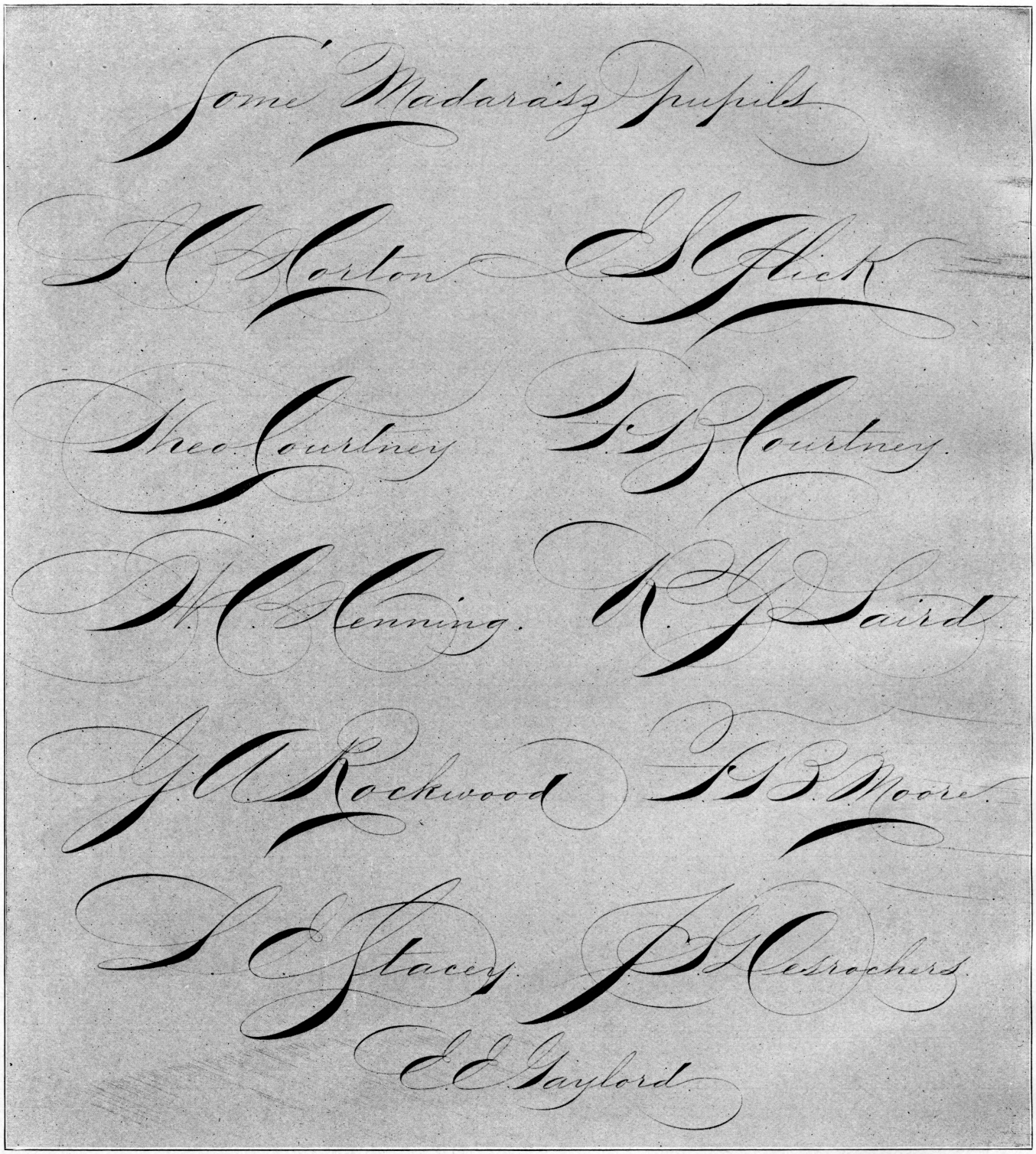








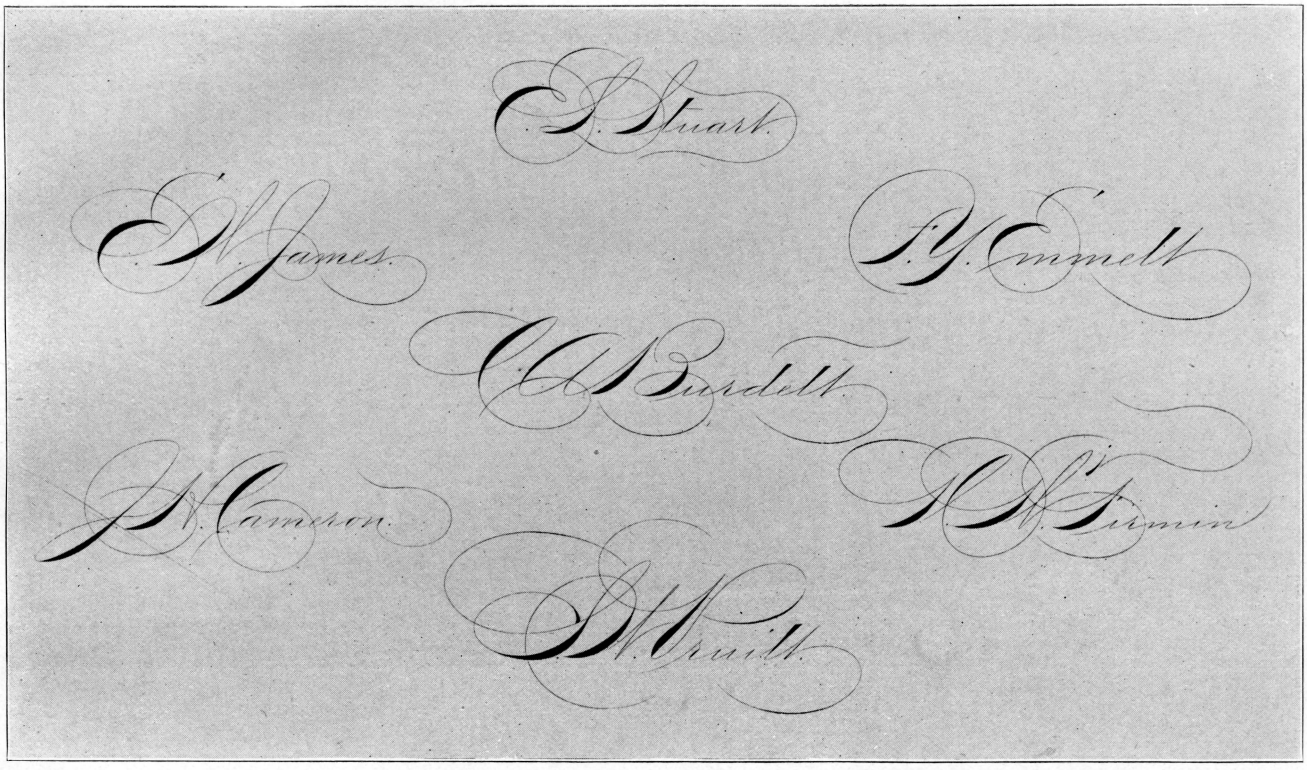




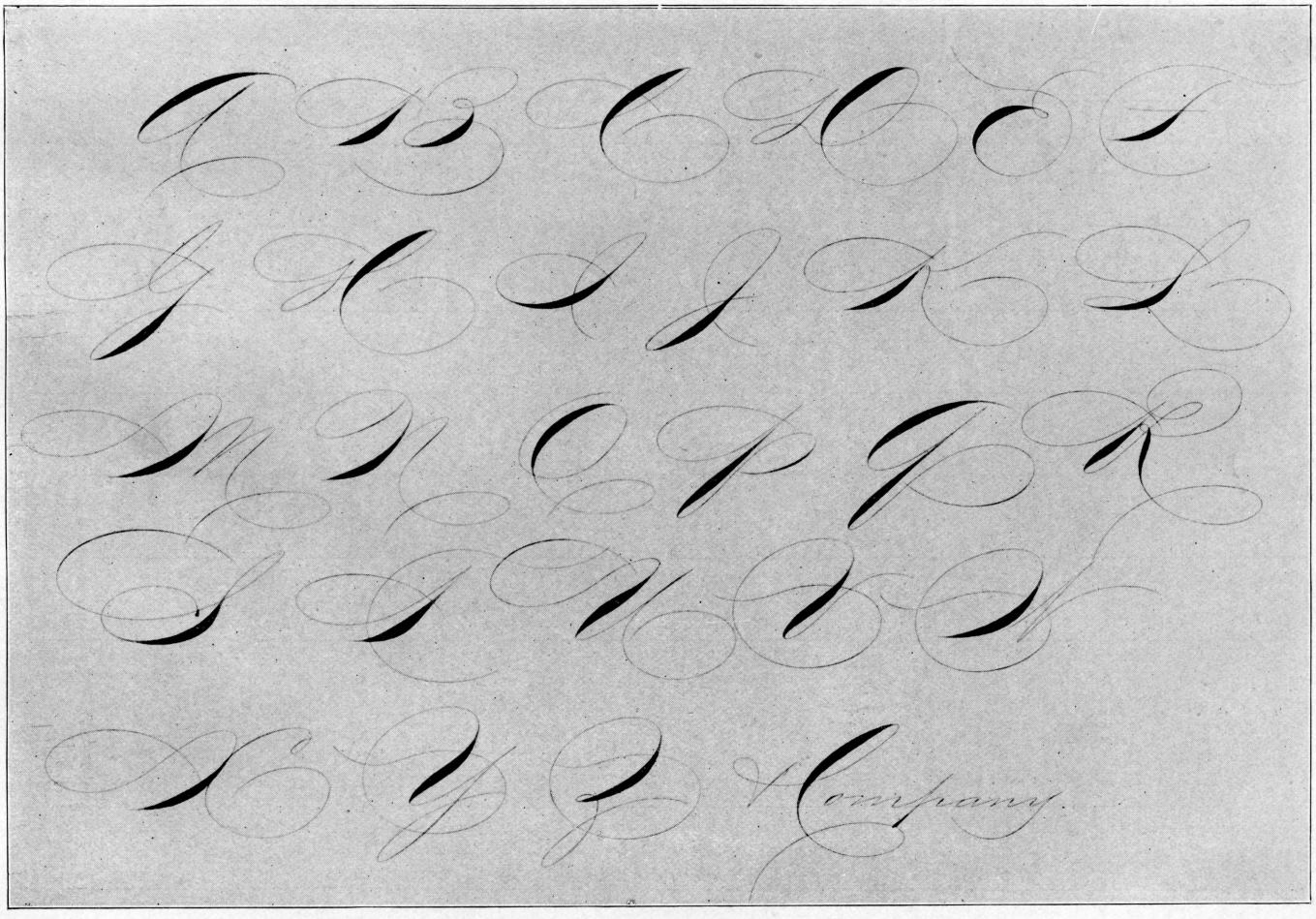
The student of penmanship will do well to critically study the preceding pages of card designs, presenting as they do his earlier and later efforts, covering a period of a quarter of a century. It is well to make a special study of the symmetry or general gracefulness of each combination, as well as the charm of each letter, shade and curve. Each seems to have sprung spontaneously into place, and yet each, probably, was the result of many experiments and efforts. Note the location and shape of each shade, and how equally distant nearly all are placed.

These cards are classics in the card writer's realm of art—an art now destined, it would seem, to extinction. And yet who knows but that as art fresh from the hand and brain of the artist becomes more and more appreciated, the art of fine card writing may again become fashionable and popular? Certain it is, however, that L. Madarasz could write more and better cards in a day than any other man of whom we have record.

The signatures given above on this page were all executed on one sheet of paper, just as shown above.



The above signatures were reproduced from a print made from a hand engraved, facsimile, copper-plate made from his selected signatures in the eighties, as near as we can discover. These were some of the poems in grace and harmony and contrast which gave to him the deserved title of "Champion Card Writer of the World."



This set of capitals, the embodiment of gracefulness, forcefulness, delicacy and accuracy, was executed within a year of his death. Note the symmetry, uniformity and touch! Not a retouched letter in the whole lot!

1281 Third Avenue,
New York, Feb. 1, 1902.

Zaner & Bloser,
Columbus, Ohio.

Friends,—

Enclosed I hand you a small announcement that you may put in the next issue of your paper and you may further reserve for me a page in the May issue; as I desire to push my summer class in penmanship teaching.

I received a goodly number of inquiries last year from the readers of your valuable paper and I expect to enroll quite a few as pupils this summer.

Very sincerely,

D Madaraisz.

The specimens on this page represent imperfect reproductions of his work. The set of capitals was probably pasted from selected letters and photo engraved. The letter was written with ink a trifle too delicate for successful etching, yet it represents fairly well some of the charm of his work.

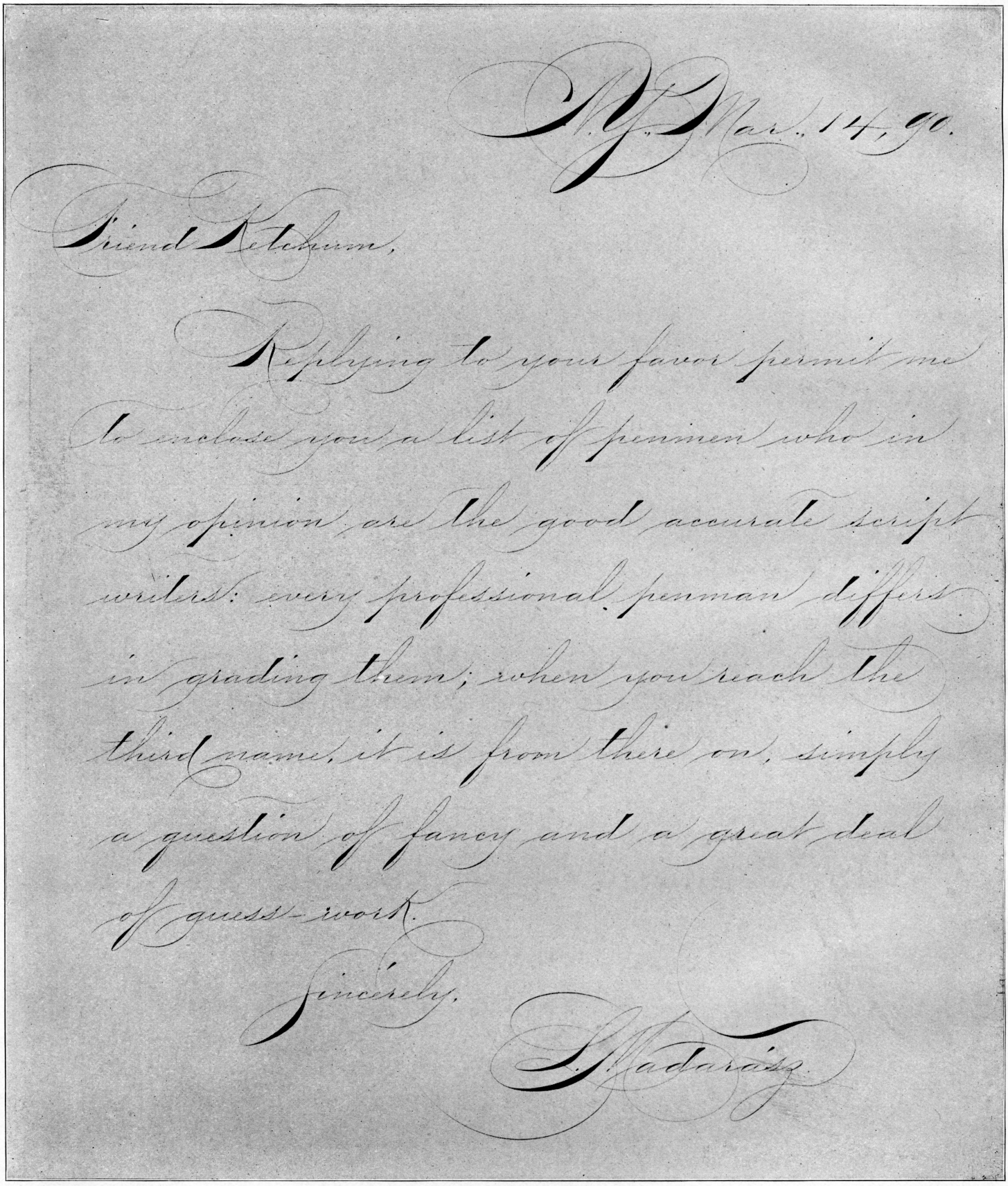
Cincinnati, O. Mar. 7. '76.

Three days after date we promise to pay R. Lamont and Son. Seven Hundred and Sixty-four Dollars.

$764.00 J. W. Cameron & Co.

But pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or like the snow-fall on the river,
A moment white - then melts forever;
Or like the borealis race,
That flit ere you can point their place;
Or like the rainbow's lovely form
Evanishing amid the storm.

Madarasz combined to a marvelous degree the essentials of fine art in writing. And these essentials are precision or accuracy, comprising size, slant and spacing; and freedom or movement, comprising delicacy, gracefulness and boldness. Either of these groups of qualities is comparatively easy, but their combination constitutes the most skillful, universal art humanity has to acquire. Madarasz came more nearly mastering it than any other so far as concerns card and page writing in the modified or modern Spencerian, light-line, free-hand style of penmanship.



N. Y. Mar. 14, 90.

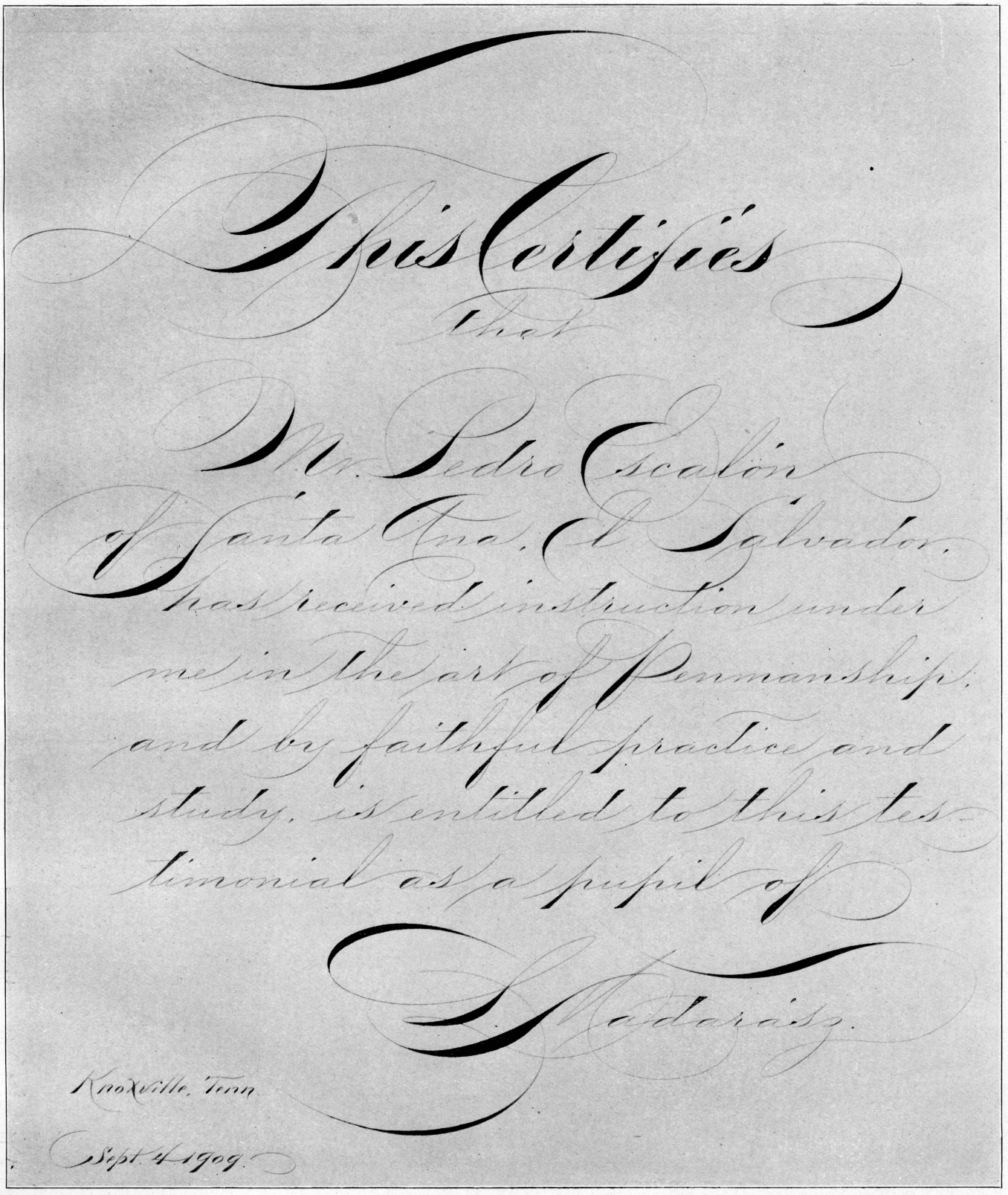
Friend Ketchum,

Replying to your favor permit me to enclose you a list of penmen who in my opinion, are the good accurate script writers: every professional penman differs in grading them; when you reach the third name, it is from there on, simply a question of fancy and a great deal of guess-work.

Sincerely,

L. Madarász

It was in letter or page as well as in card writing that Madarasz easily led in both quantity and quality. The freedom and boldness combined with the delicacy and accuracy of his penmanship make it a fine art mentally and manually. For he contended that the mind must first perceive clearly before the hand could execute definitely and deftly. And we must not forget that this phase and quality of penmanship is as truly a fine art as is designing or any other decorative art "used to beautify the things of daily use." Fine art in penmanship embellishes the universal art of writing. For writing expresses and records thoughts by means of characters which represent sounds and ideas; whereas penmanship expresses thoughts of the beautiful in gracefulness, harmony and contrast by means of letter-forms. And this is the art so skillfully and artistically exemplified above and throughout this compendium.



The letter on the preceding page reveals the writing of Mr. Madarasz when, thechnically, he had probably reached his zenith in the execution of formal, professional penmanship.

The above certificate, executed twenty years after, reveals the change in his style and method of execution. It is less accurate but more bold ; it is also more varied in composition or design, revealing a versatility, freedom and grace not shown in earlier years.

These two pages are therefore worthy of careful study and anal/sis. They reveal him at his best in periods of time separated by two decades. Few penman have maintained such a record of years and excellence,

On the page following we have a specimen written in a more compact hand but at about the same time as the above, showing that he retained to an unusual degree the precision of his former years.

Knoxville, Tenn., July 24, '09

School of Penmanship,
Bowling Green Business University,
Bowling Green, Kentucky.

Gentlemen, —

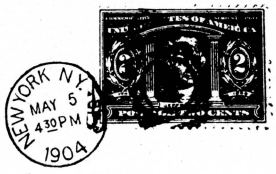
It is with decided pleasure that I am writing this specimen of ornamental writing for the benefit, and I hope, inspiration, of your students.

Good penmanship is the outcome of painstaking study and conscientious practice — without these two requisites little can be accomplished, and much time can be wasted.

Faithfully yours.

L. Madarasz.

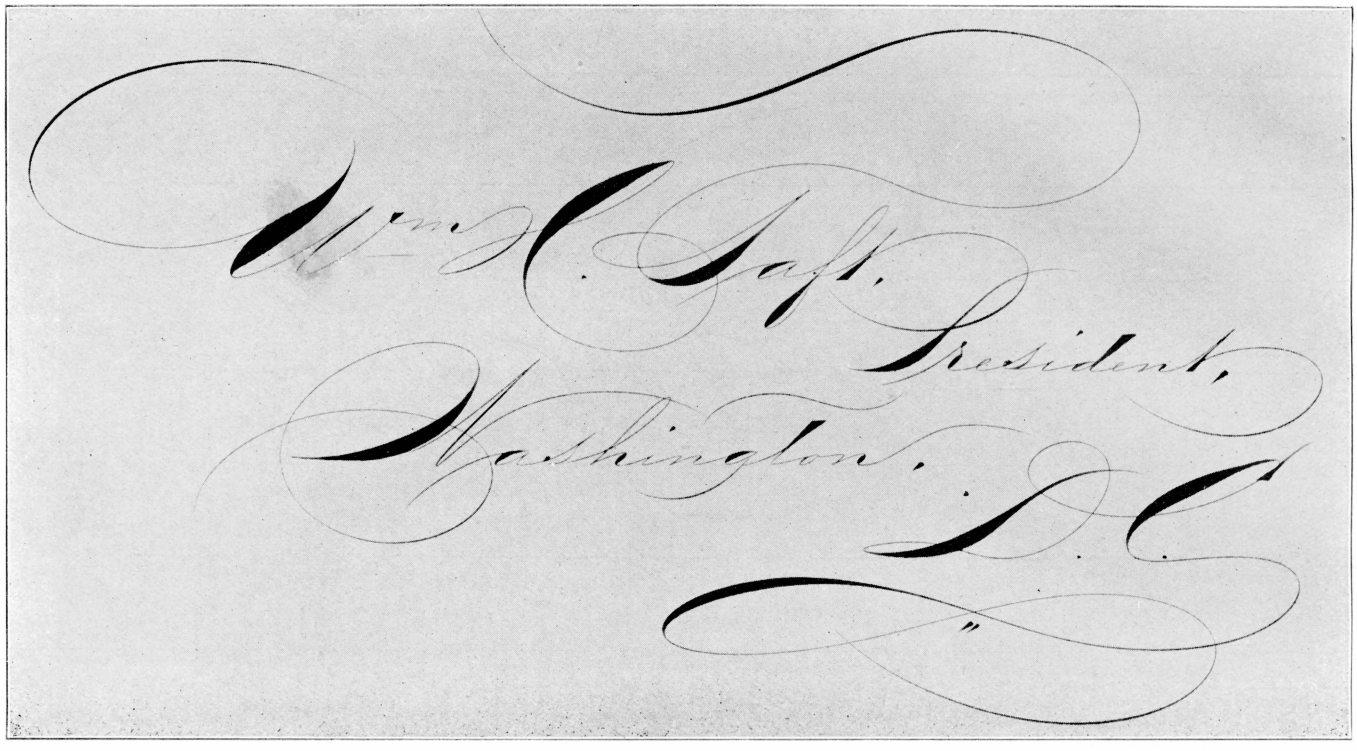
From
Madarász,
1281 THIRD AVENUE. New York.



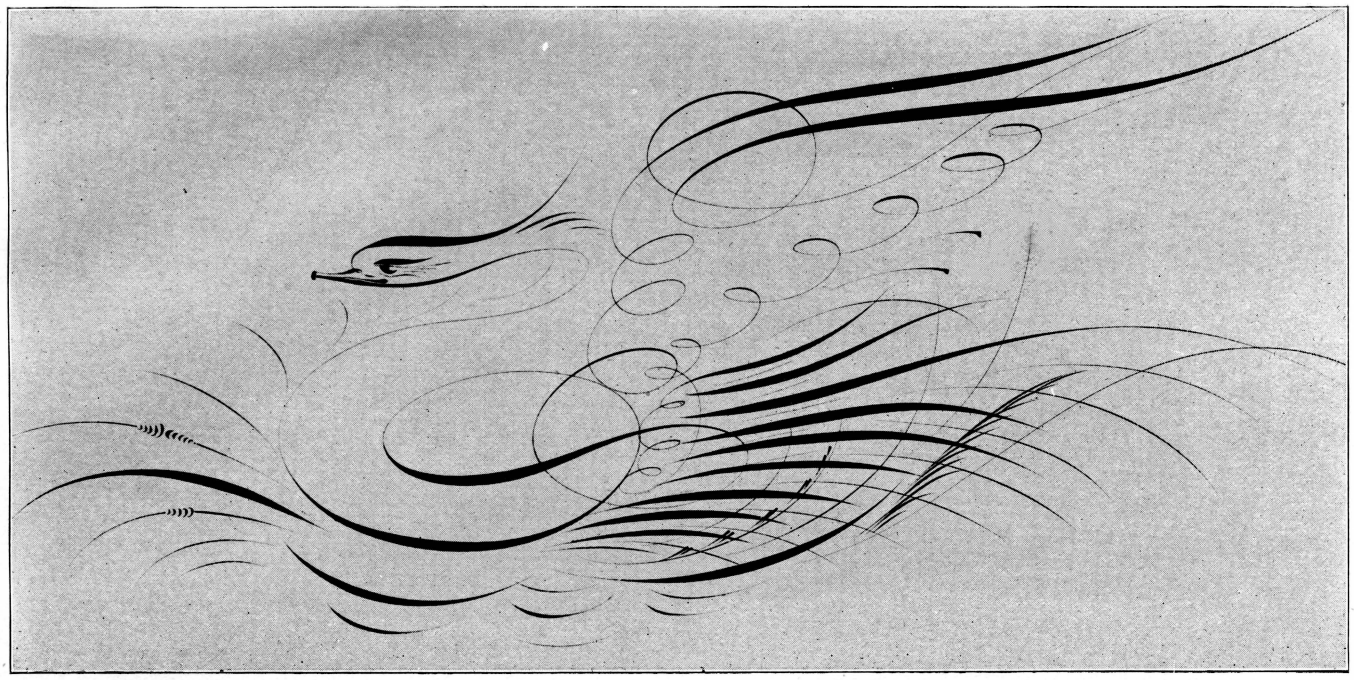
John J. Eagan, Esq.,
524 Broadway,
Eagan School of Business New York.

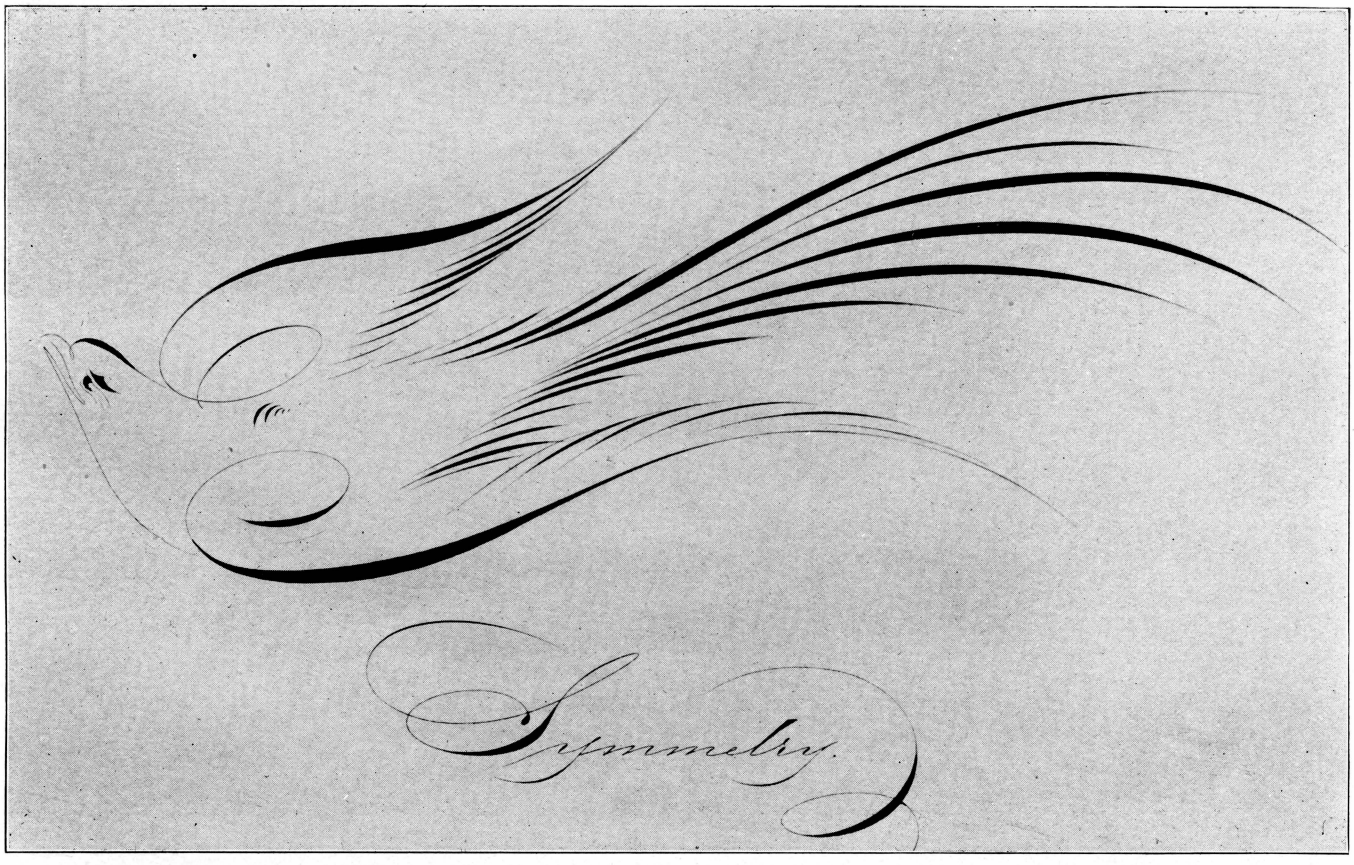
From
Madarász.
1281 Third Ave.

H. L. Flickinger.
Philadelphia,
1840 N. 21.
Penn.



On this page we see the out-croppings of courage and control, of the pioneer and patriot, of the elements which characterized his ancestors who were the co-patriots of Kossuth in the fight for the freedom of Hungary. In the production of script of this character, it takes foresight—the power to imagine and vizualize, and it takes the courage of ones convictions and experiences to execute. For the implement used in such chirography is the most delicate employed in universal usage.





In off-hand flourishing, Madarasz was quite masterful, although not the master that he was in penmanship. It seems that he merely utilized the skill acquired and used in writing to occasionally produce a flourish. In this art he never displayed the originality and consummate skill he almost always expressed when he touched his faithful pen to the paper in the form of writing. But in all the flourishing he did there is a charm of dash and delicacy and gracefulness which please all who love the beautiful in grace and action.

Candor is the seal of a noble mind, the ornament and pride of man, the sweetest charm of woman, the scorn of rascals, and the rarest virtue of sociability.

Politeness reaches its supreme test in the assumption of cheerfulness when an unwelcome visitor tells a well-known story

A ten-thousand-dollar reward is often offered for the ten-dollar clerk who has proven to be a defaulter.

Flickinger was the penman of the nineteenth century. Who'll be in the twentieth? _____

San Augustine, Fla., Jan. 5, 1902.

Varnum & King,-

Please pay to Thomas Ramon Thirty Dollars in merchandise and charge to my account.

Wm S. Carpenter.

Third National Bank No 751.

Pay to the order of Burlington, Ver., Apr. 6, 1906.

American Writing Paper Company $241.-

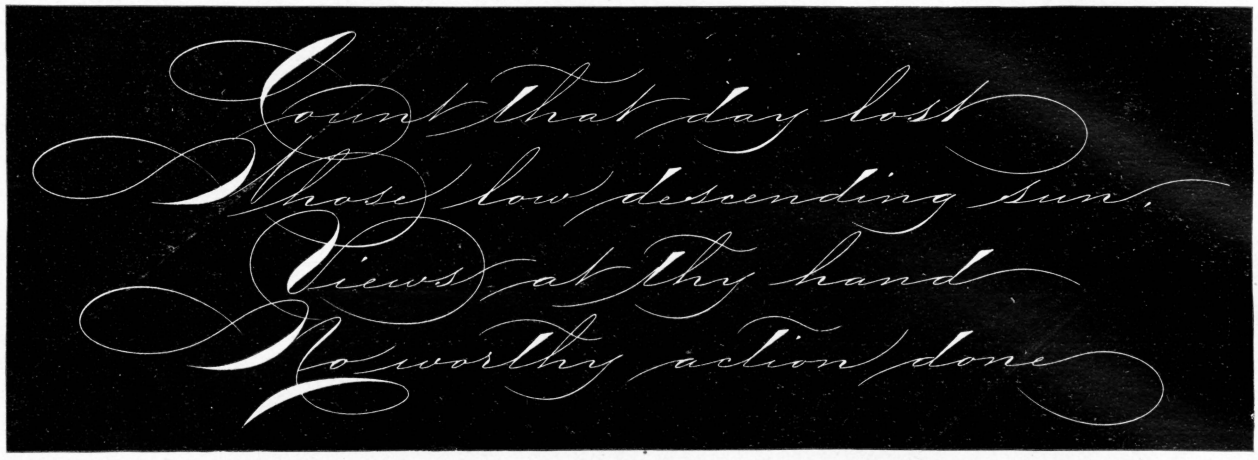
Two hundred forty-one ~~~~~ Dollars.

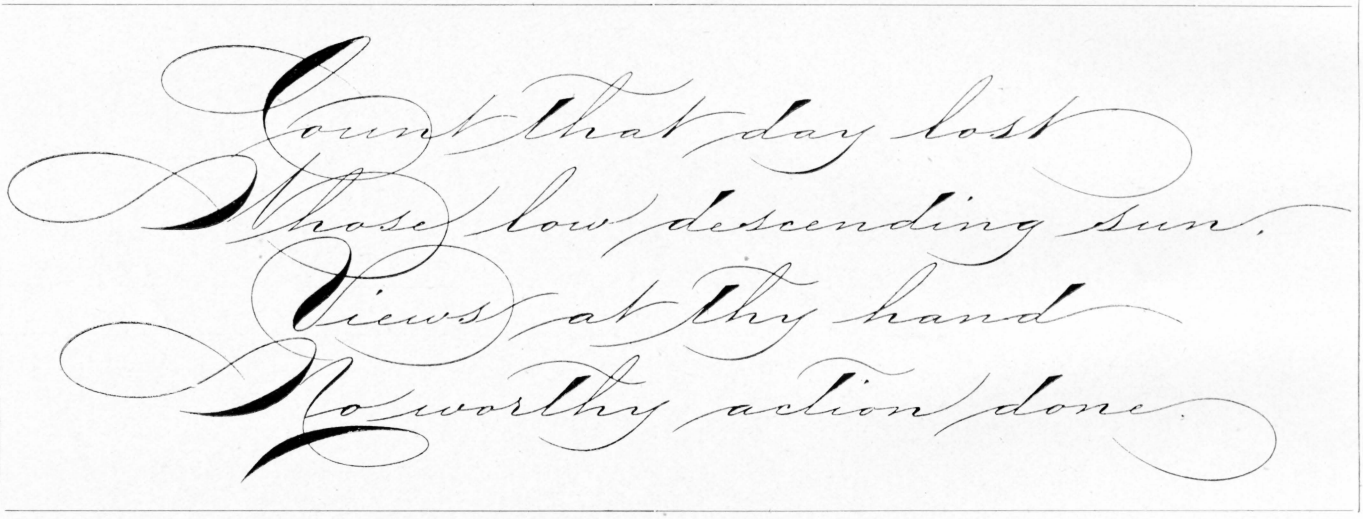
Steinman Bros. & Comer.

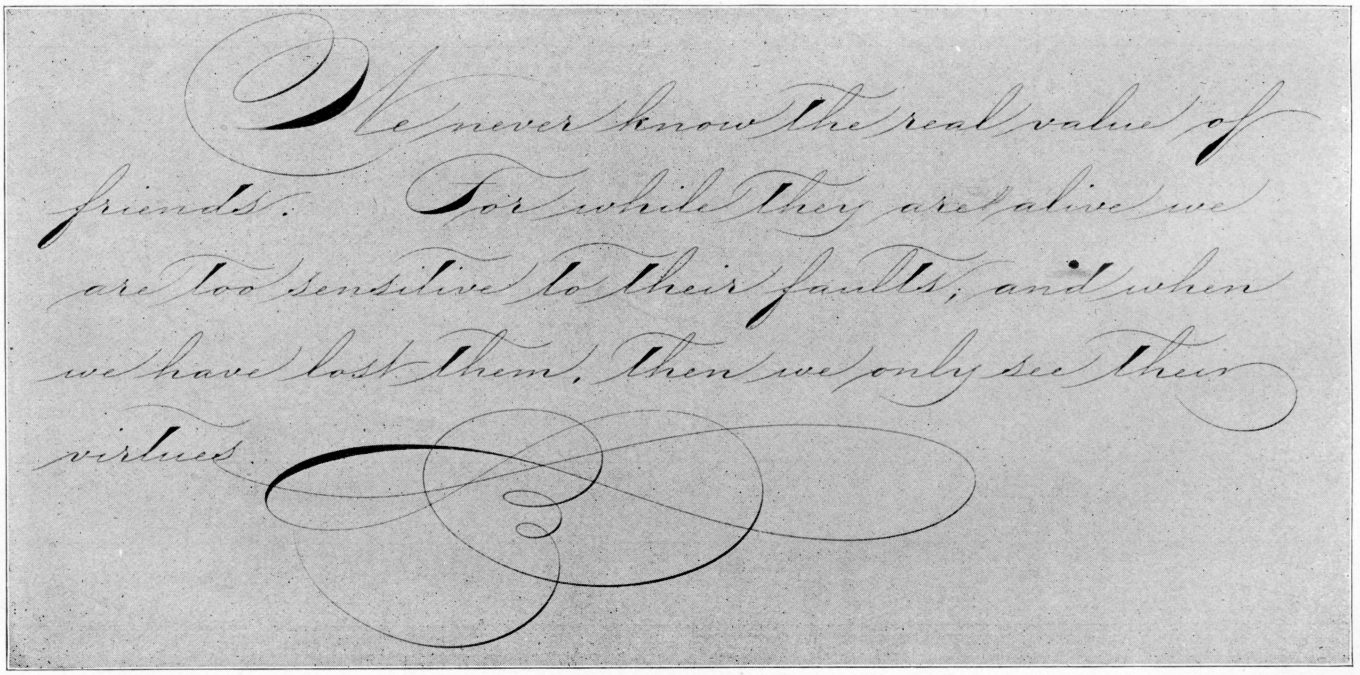
Every one can master a grief
but he that has it.

Poorest are they who suffer most;
richest, those who in this brief life find
most of sunshine, least of shadow.

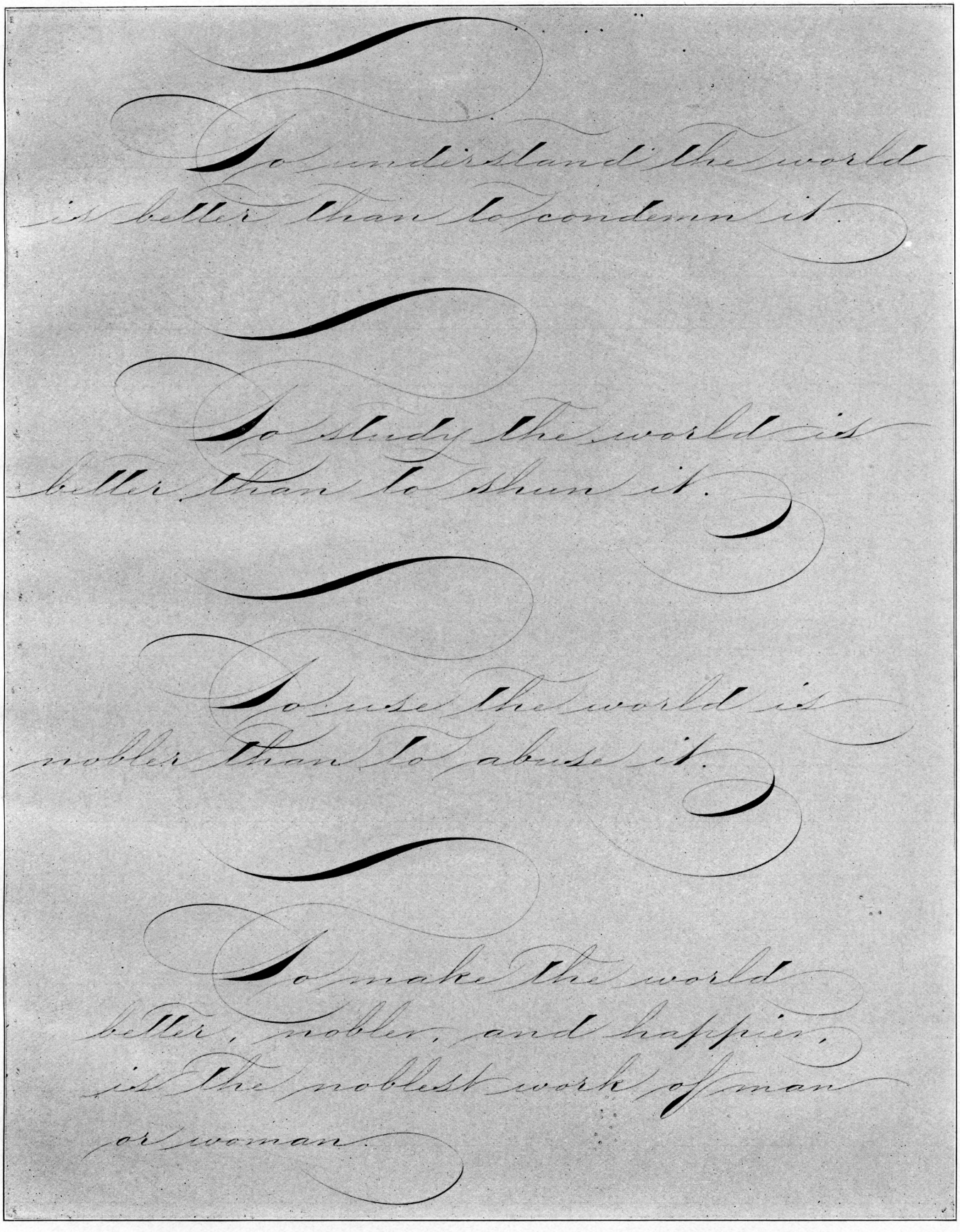
The beauty of the home
is order—
The blessing of the home
is contentment—
The glory of the home
is hospitality—
The crown of the home
is godliness.



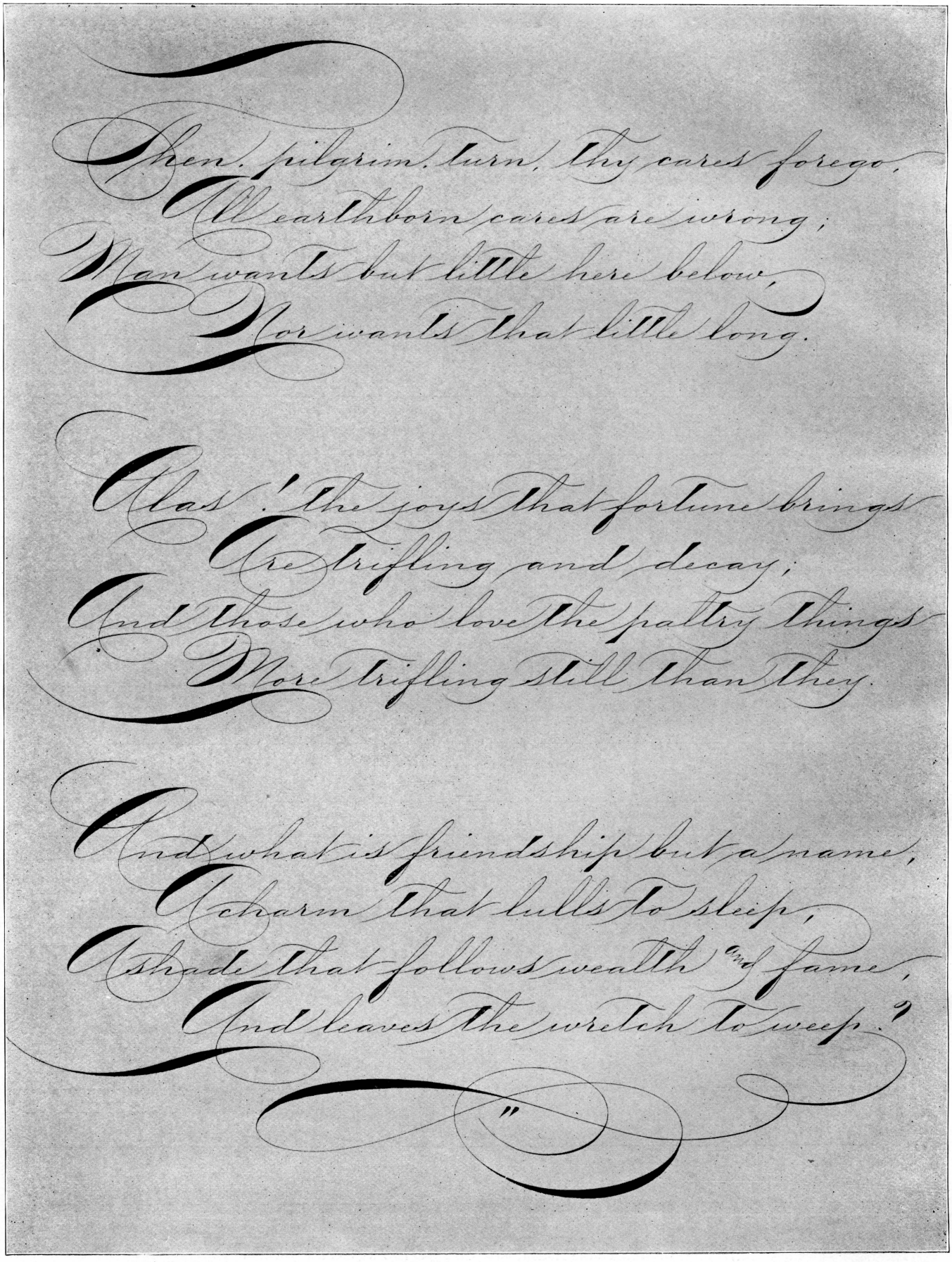



We never know the real value of
friends. For while they are alive we
are too sensitive to their faults, and when
we have lost them, then we only see their
virtues.

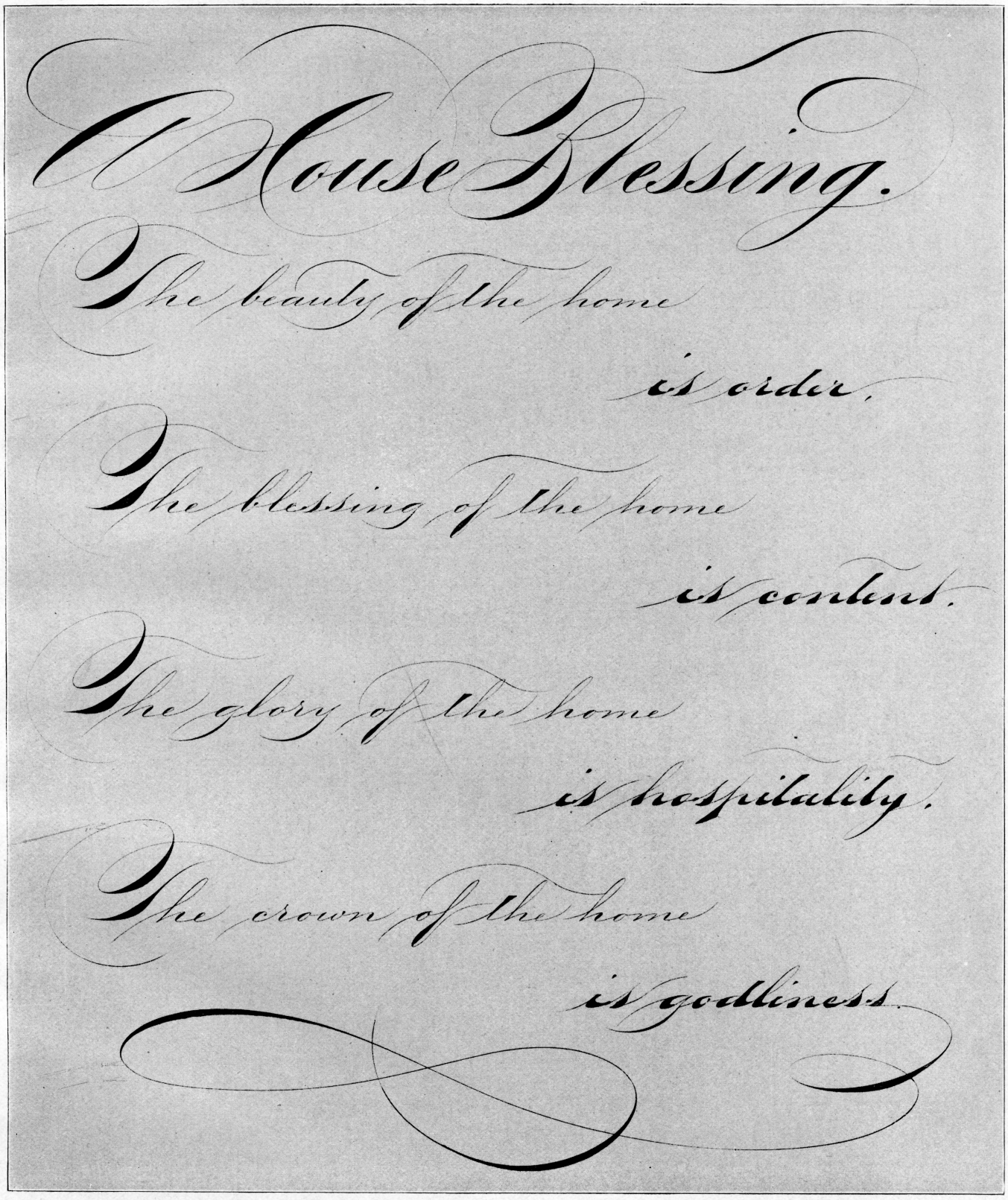
The verse "Count that day lost", etc., was one Madarasz wrote thousands and thousands of times. The one shown here does not represent his finest work but was selected because it could be etched as written and also reversed in color by the engraver, the two having been engraved from the same specimen, and are presented to show the contrasting effects of positive and negative.


To understand the world
is better than to condemn it.
To study the world is
better than to shun it.
To use the world is
nobler than to abuse it.
To make the world
better, nobler, and happier,
is the noblest work of man
or woman.

This page, as well as nearly all others, reveals the student and philosopher as well as the penman. Thought as well as action pulsates from every line. Feeling and sympathy of heart as well as delicacy of touch are shown. Note the wonderful uniformity of the capital T's in shape and size !


Then, pilgrim, turn, thy cares forego,
All earthborn cares are wrong;
Man wants but little here below,
Nor wants that little long.
Alas! the joys that fortune brings
Are trifling and decay;
And those who love the pattry things
More trifling still than they.
And what is friendship but a name,
A charm that lulls to sleep,
A shade that follows wealth and fame,
And leaves the wretch to weep?
"

These three stanzas, all written without hesitation and with little retouching, show a command and confidence more inspiring than the half pessimistic, melancholy sentiment expressed by the poet.

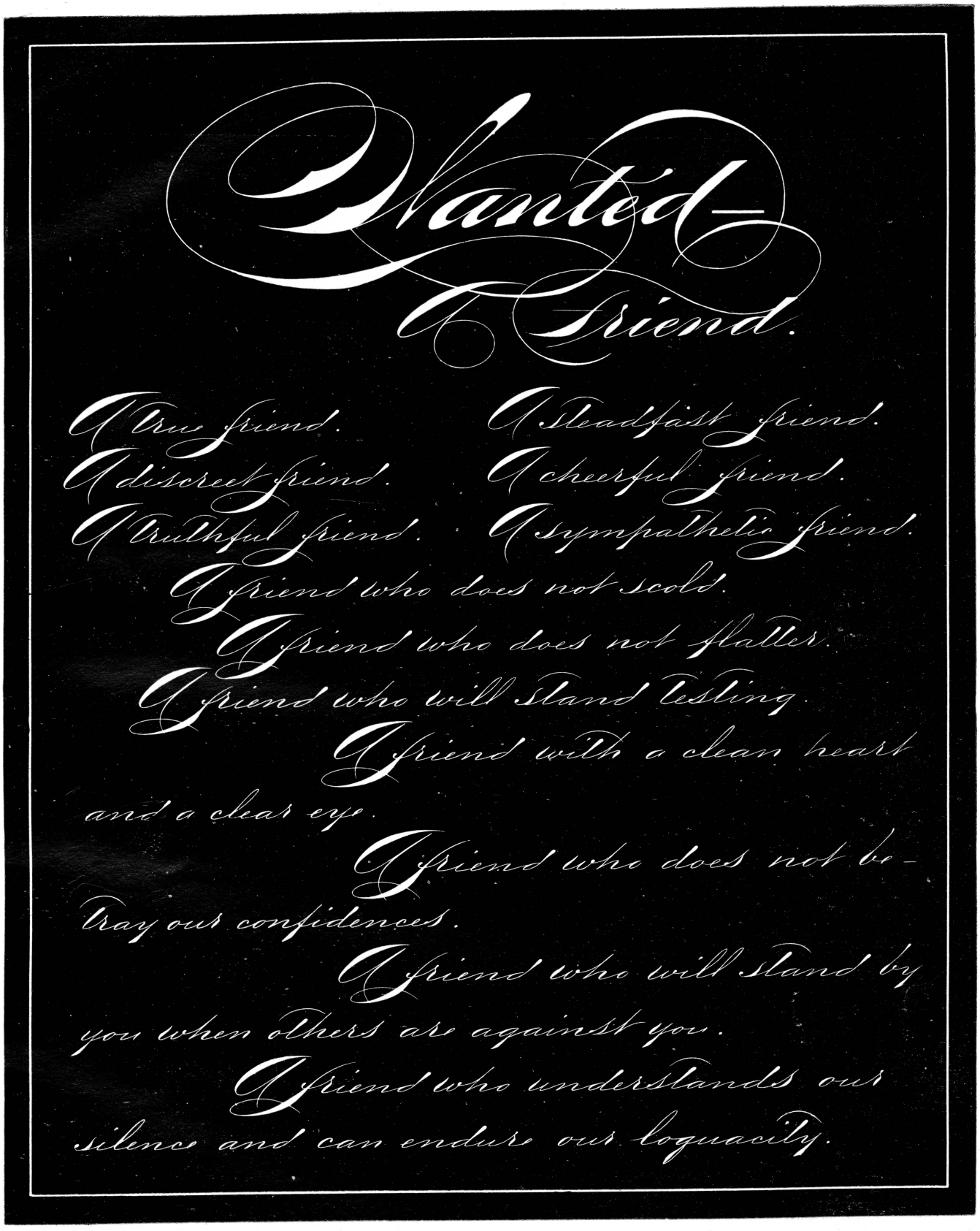


This beautiful bit of home philosophy and sentiment has been charmingly executed in three distinct types of chirography by Mr. Madarasz; the original having been considerably larger, and intended for framing. Try your hand at it, both in spirit and execution.

Success.

He has achieved success who has lived well, laughed often and loved much; who has gained the respect of intelligent men and the love of little children; who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty or failed to express it; who has always looked for the best in others and given the best he had; whose life was an inspiration, whose memory a benediction.

— Sel.


Wanted—
A Friend.
A true friend.
A steadfast friend.
A discreet friend.
A cheerful friend.
A truthful friend.
A sympathetic friend.
A friend who does not scold.
A friend who does not flatter.
A friend who will stand testing.
A friend with a clean heart and a clear eye.
A friend who does not betray our confidences.
A friend who will stand by you when others are against you.
A friend who understands our silence and can endure our loquacity.

On this and the following page are found uniquely arranged and skillfully executed the qualities of a true friend. These plates, written nearly if not quite a year before his death, were published in The Business Educator almost on the very day of his death. No more opportune time for their publication could have happened, not unless it were during life if one were in sore need of help and friendship.

The fact that he reproduced the sentiments expressed indicates that he felt keenly the qualities of true friendship, and was therefore slow to make friends and careful in his selection of them. And when he was once a friend, nothing but the most flagrant violation of friendship could cause him to withdraw his effections and again become neutral or indifferent.

There is profit for us all in the reading of the rules governing friendship by whomsoever composed and by Madarasz so effectively and enduringly penned.

A friend to go to in joy, and be made more glad — in sorrow, and be comforted.

A friend who is the same to-day, to-morrow, in prosperity and in adversity

A friend whose home will be wide open when the doors of the whole world are closed.

A friend who will sacrifice money time — aye, if need be, life itself, and do it willingly.

A friend who does not care if the hat be old and soiled, the clothes shabby and the shoes worn — who can recognize the man between the hat and the shoes.

Wanted — Such a friend by every mortal.

— P. Madarász.

Mr. Madarasz was much more of a student and scholar than many supposed. He was a poor man to profess or pretend and as a consequence many did not fully appreciate his reserve.

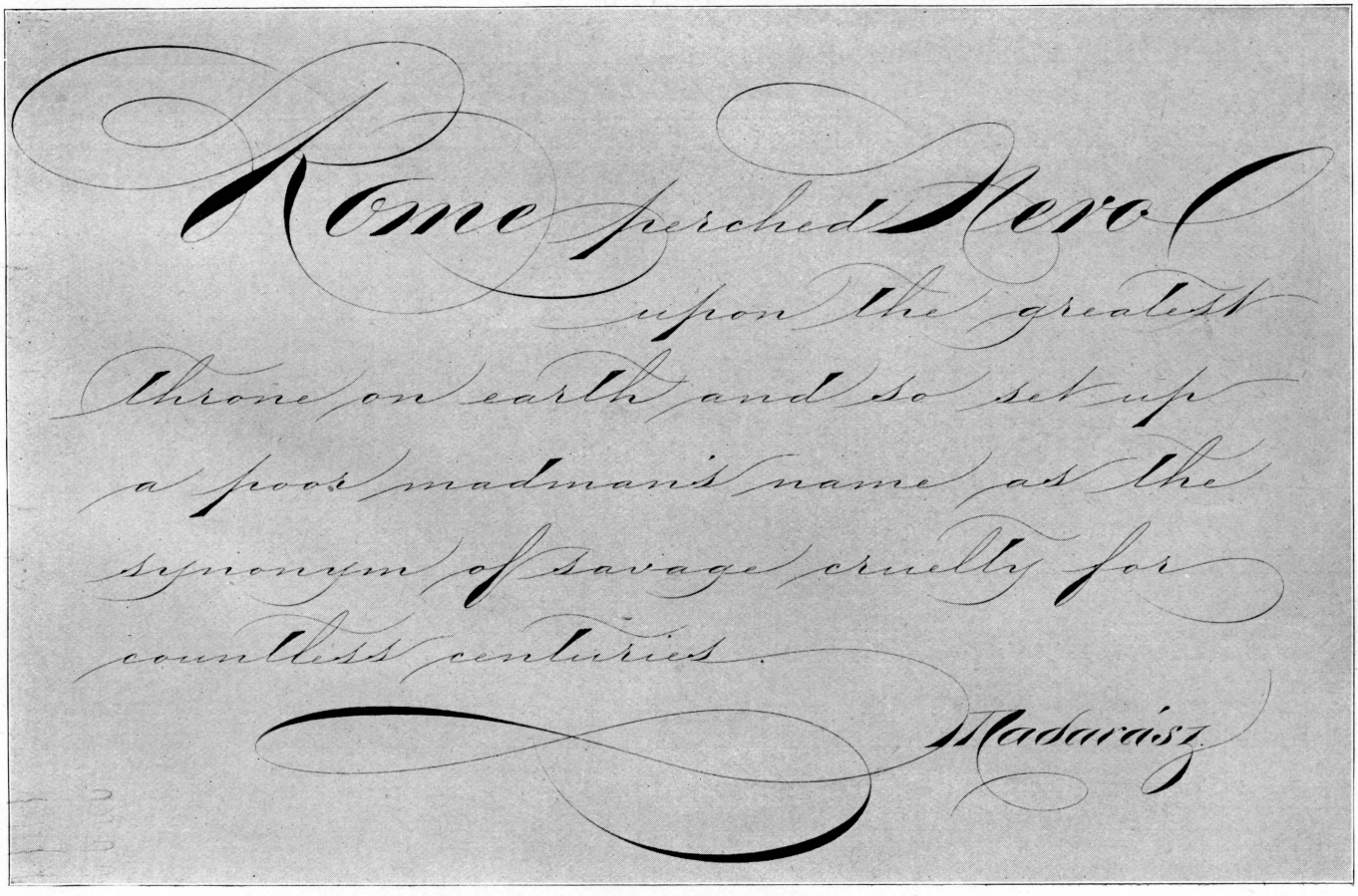
In the dozen plates which follow, he reveals a wide range of reading and a rather intimate and critical knowledge of great men. And each one has been written in a different style and vein.

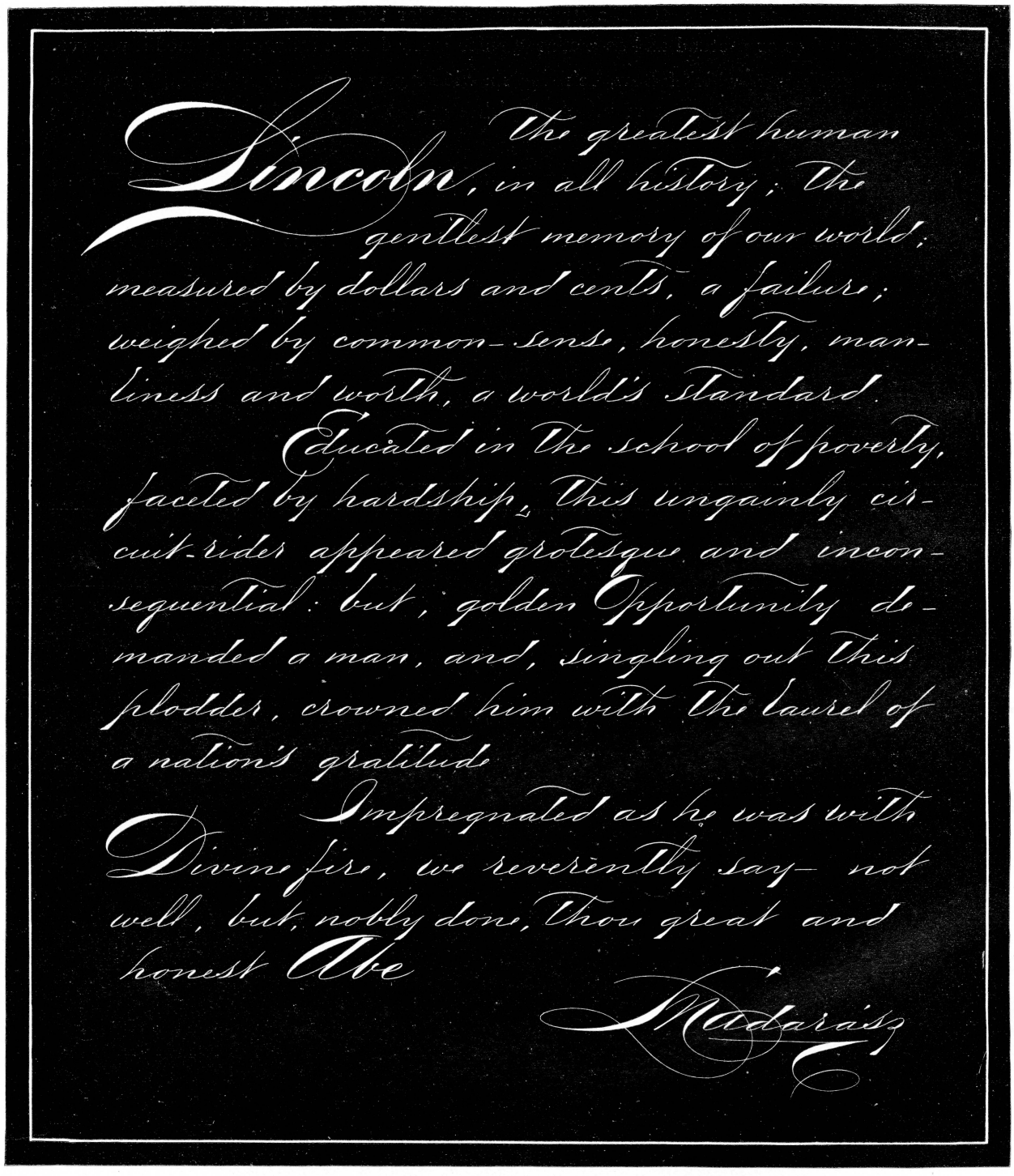
These pages, therefore, show a versatility and skill quite uncommon in one individual, and place him in a class almost if not quite alone.

It is unfortunate that he did not let his light shine earlier in his career, for had he done so, more people would have recognized his worth.

Each one of the tributes to these great men of war and peace and literature and statesmanship is a study in itself, since each is written in a different style.

So if you would get the most of all of them, you must study each one and try to master each one at a time. The boldness of the headings, the sureness of each letter, and the grace and accuracy of all are well worthy of imitation.




Lincoln, the greatest human
in all history; the
gentlest memory of our world;
measured by dollars and cents, a failure;
weighed by common-sense, honesty, manliness and worth, a world's Standard.
Educated in the school of poverty,
faceted by hardship, this ungainly circuit-rider appeared grotesque and inconsequential: but, golden Opportunity demanded a man, and, singling out this plodder, crowned him with the laurel of a nation's gratitude
Impregnated as he was with
Divine fire, we reverently say- not
well, but nobly done, Thou great and
honest Abe
Nadarais

This abbreviated, well-spaced, clear-cut style is a good one to teach the uselessness of frills, and the value of fundamentals. Each letter needs to stand on its own merits.

Farewell.

What manner of man was he? His life the embodiment of mystery — the orthography of his name even in doubt — poet and philosopher — wielder of a magic pen — master of every scale of human passion, from the pure and lofty thoughts of a demigod to the anguished mutterings and cries of despair of a lost soul — his every delineation a human document — his characters, the genuine progeny of world-wide humanity.

His immortality rests upon the fact that his scenes are occupied by men who act and speak, as the reader thinks that he should himself have spoken or acted on the same occasion.

— Madaras.

Robespierre—

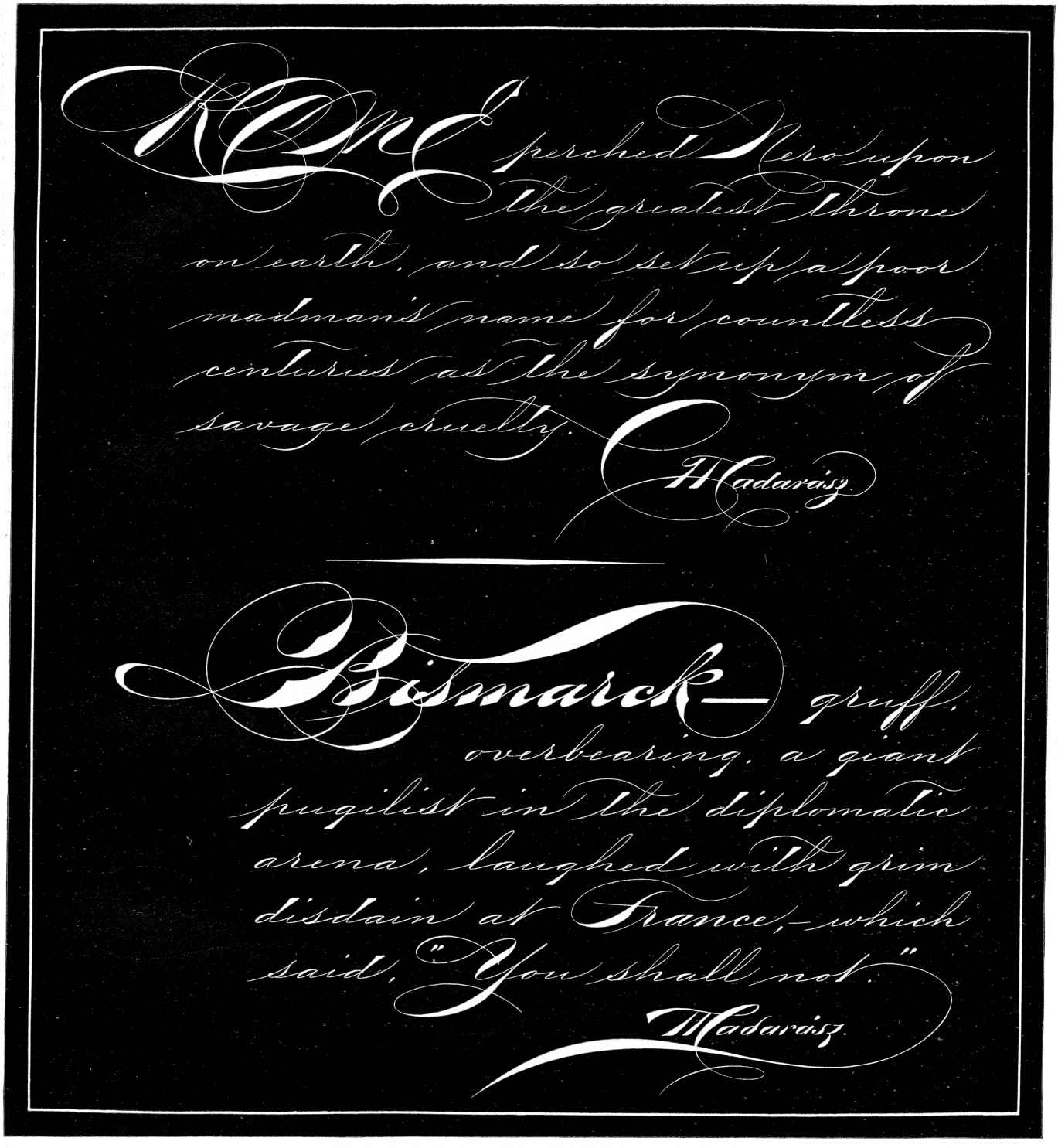
His memory is an enigma of which history trembles to pronounce the solution, fearing to do him an injustice if she brand it as a crime, or to create horror if she should term it a virtue.

His man was, and must ever remain, shadowy and undefined.

— Madame de Staël.

Character is God's knowledge of you—
Reputation, man's opinion only.

Madame de Staël



KONE perched Nero upon the greatest throne on earth, and so set up a poor madman's name for countless centuries as the synonym of savage cruelty.

Madarász.

Bismarck — gruff, overbearing, a giant pugilist in the diplomatic arena, laughed with grim disdain at France, — which said, "You shall not."

Madarász.

Tanerian

Buonaparte—

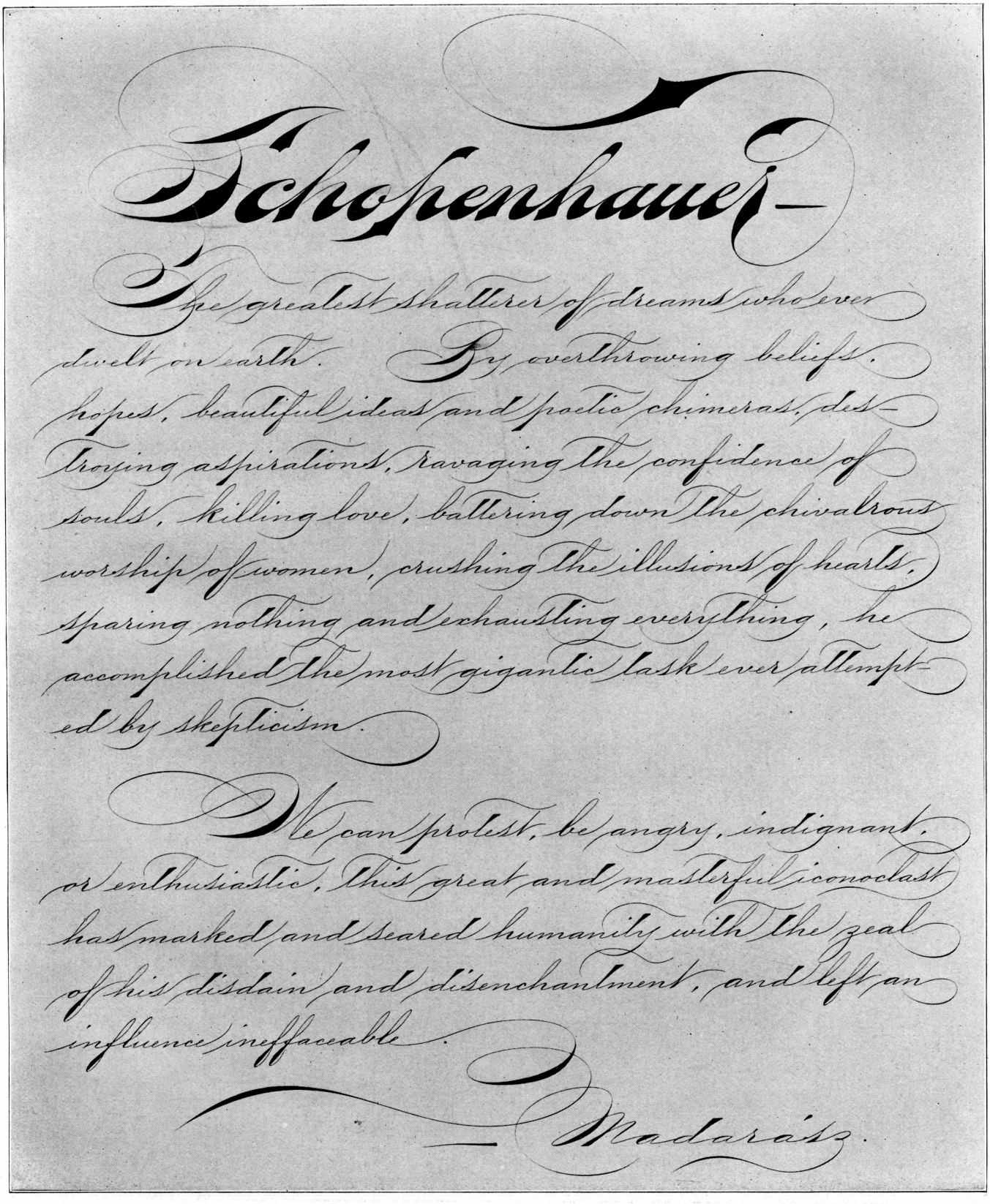
The man of Destiny—the incarnation of energy—his name the bye-word of marvelous achievement—gigantic in intellect—adamant in civic honesty—the captain of all time, fearless and tireless, and prophetic in utterance—magnanimous and sublime in victory, and herculean in defeat.

Statesman, financier, educator, litterateur, philosopher, a mystic fatalist, polished by dire privation into the greatest of great men.

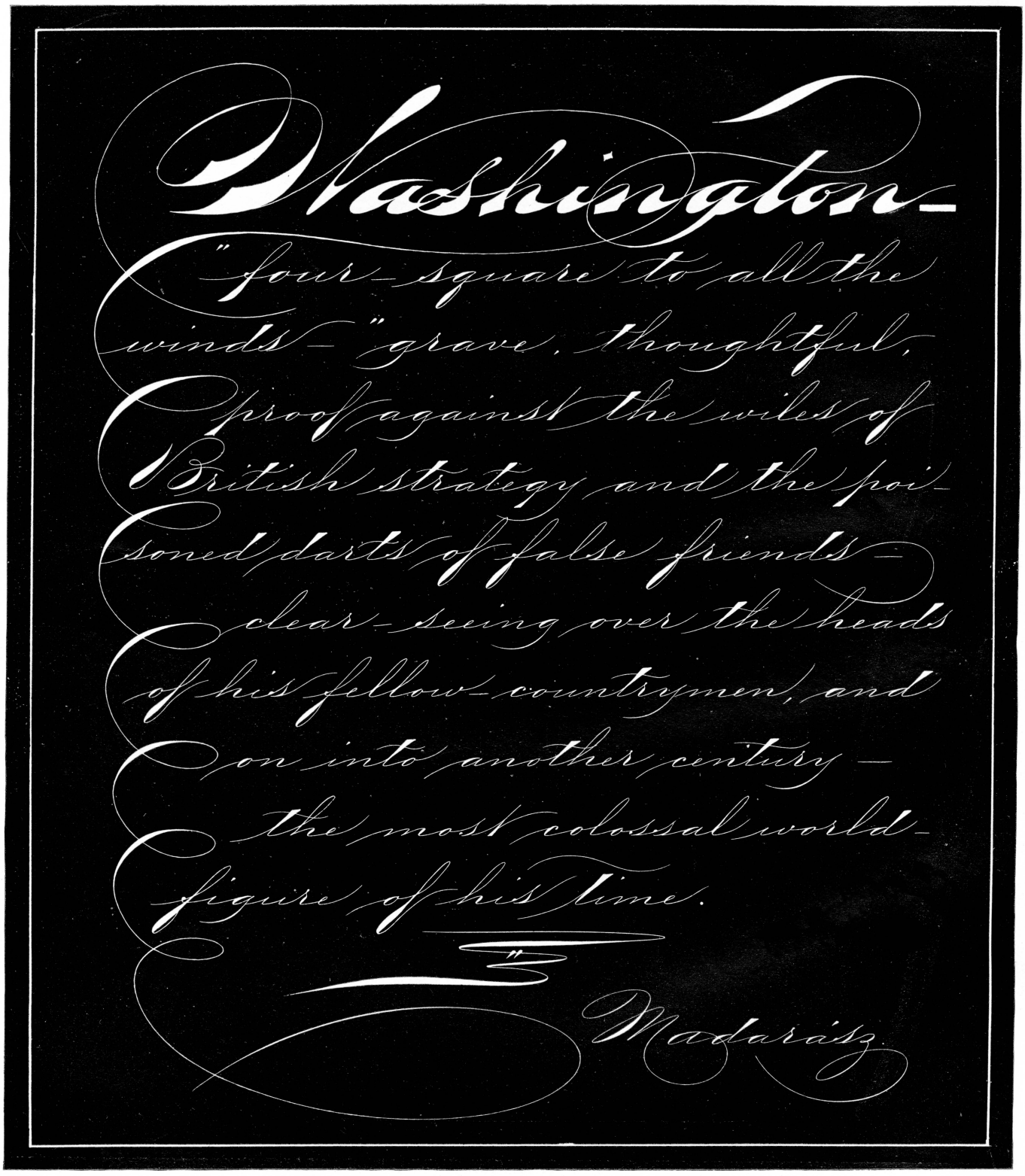
Futurity alone may produce his equal.

Fame has emblazoned **Napoleon** with the brilliancy of the mid-day Sun.

— Madaraisz.


Schopenhauer—
The greatest shatterer of dreams who ever dwelt on earth. By overthrowing beliefs, hopes, beautiful ideas and poetic chimeras, destroying aspirations, ravaging the confidence of souls, killing love, battering down the chivalrous worship of women, crushing the illusions of hearts, sparing nothing and exhausting everything, he accomplished the most gigantic task ever attempted by skepticism.
We can protest, be angry, indignant, or enthusiastic, this great and masterful iconoclast has marked and seared humanity with the zeal of his disdain and disenchantment, and left an influence ineffaceable.
— Madarász.

Headings such as "Schopenhauer" were written in a bold, off-hand manner and then built up and retouched and improved. It is a quick, effective style for headings and for advertising catch lines, and was originated by Mr. Madarasz.



The boldness and the formal accuracy of this specimen are quite in keeping with the character portrayed. The "W" with its left marginal scroll is a seventeenth century inspiration—the kind "ye olde tyme penman" was want to execute.

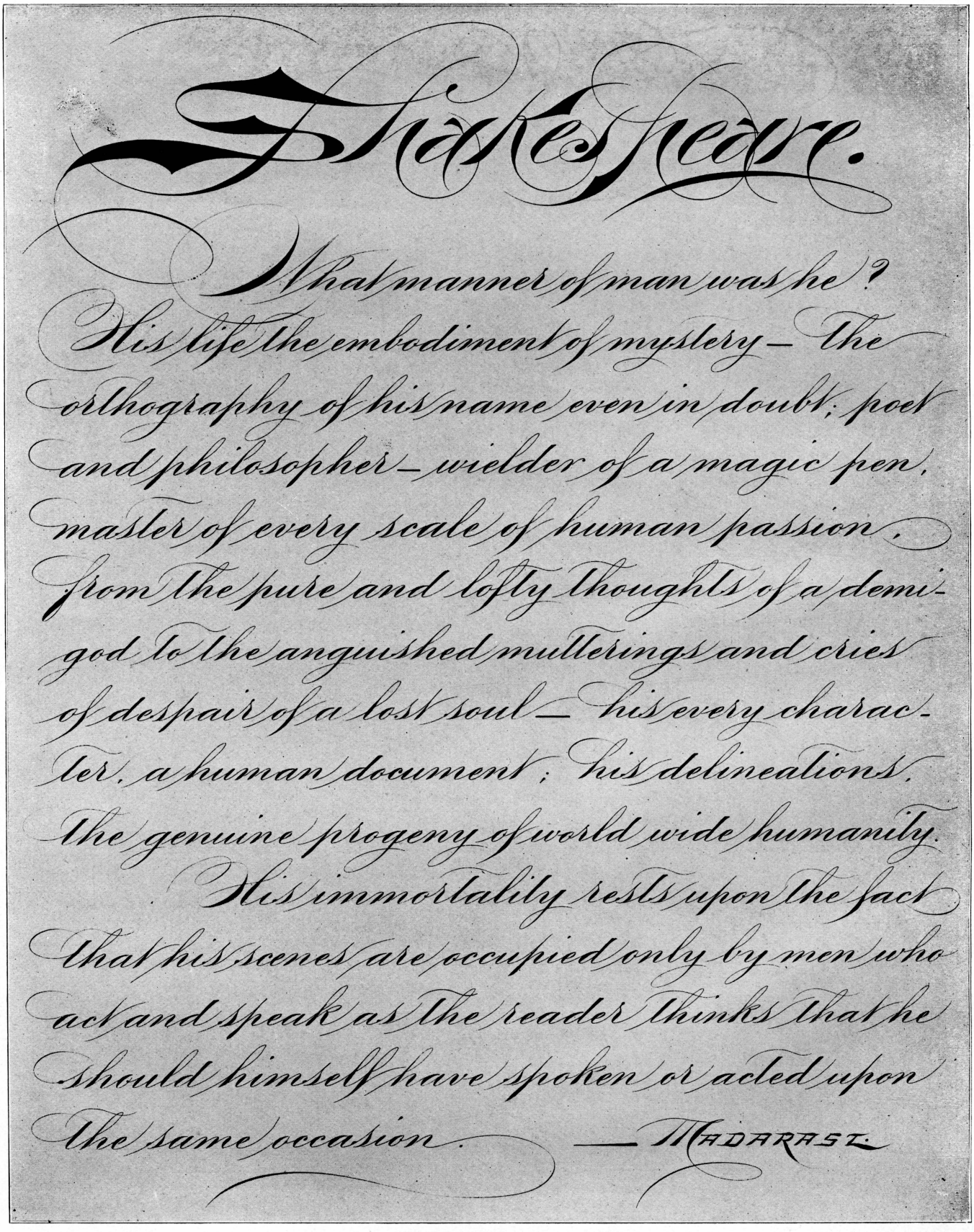
Roosevelt—

An American citizen— a pulsating dynamo, whose meteoric career began with mounting a bronco. A courageous man, with the determination of an Apache trailer— self-reliant,— whether seated on a presidential chair, stirring the Wall Street tiger in his lair, or potting a rhino — progressive, a maker of precedents, an awakener of public conscience, a moralist, a superb gladiator **ready** for any test— the arch of his deserved success, preparedness.

Well may the whisperings of the future sound, What next? The shadows on the sign-posts are forming,—

Again, Our Teddy.

— Madarász.


Shakespeare.
What manner of man was he? His life the embodiment of mystery — the orthography of his name even in doubt; poet and philosopher — wielder of a magic pen, master of every scale of human passion, from the pure and lofty thoughts of a demi-god to the anguished mutterings and cries of despair of a lost soul — his every character, a human document; his delineations, the genuine progeny of world wide humanity.
His immortality rests upon the fact that his scenes are occupied only by men who act and speak as the reader thinks that he should himself have spoken or acted upon the same occasion.
— MADARASZ.

This is the finest specimen of his free engrossing style we have ever seen. It was executed quite freely and with but very little retouching. Of course, it was done with a combination of arm and finger movements. It is especially suited to the engrossing of Policies in Insurance offices, etc.

Grant.

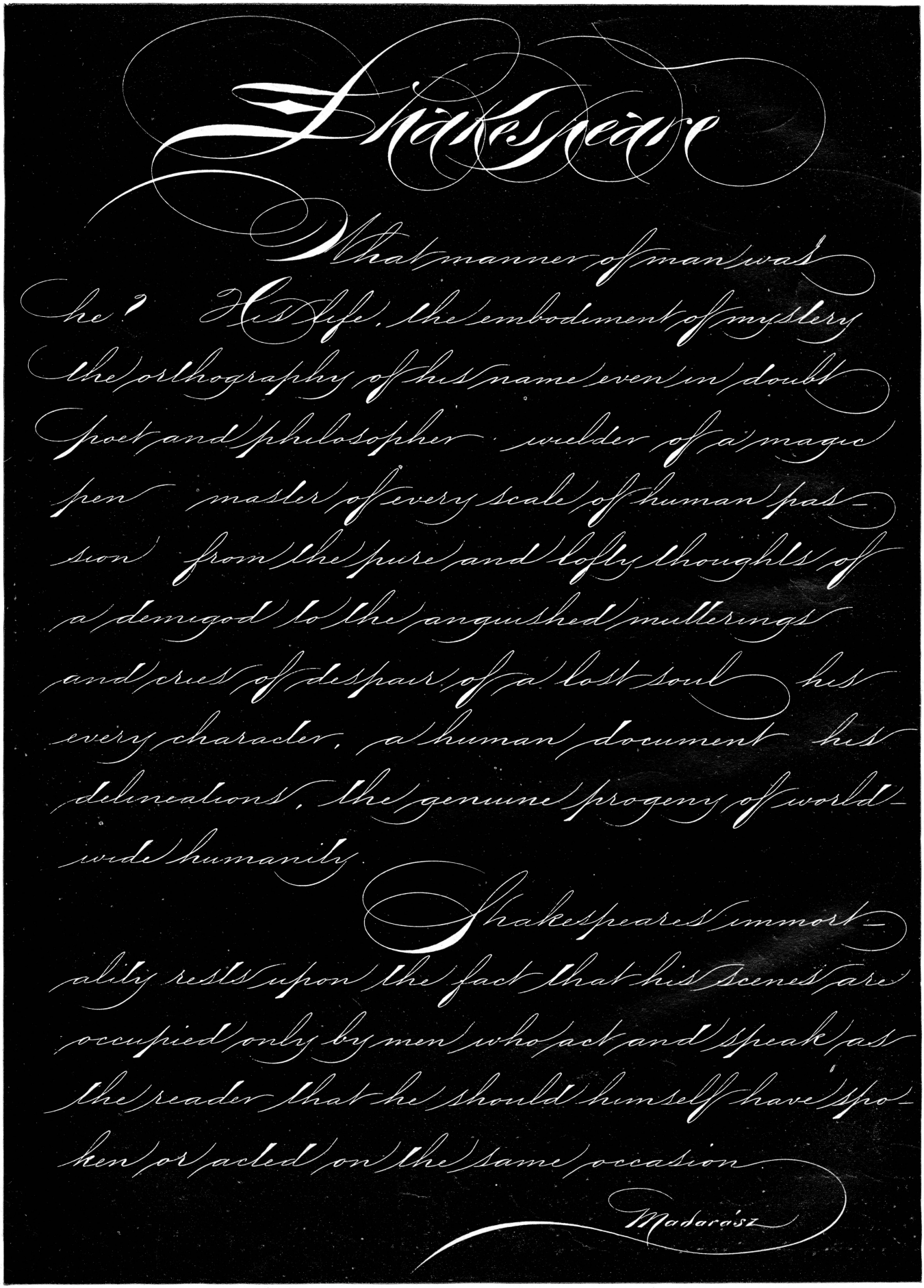
The most marvelous and romantic career that was ever lived by an American citizen. An unassuming man of the boundless West; eking out a pitiful existence by unskilled labor; for ten years called even by his friends, a failure – intellectually honest, with decisive judgment, of matchless persistency, calm in repose, a seer in time of peril.

Importuning the powers that were for a chance to show his loyalty when danger threatened The parent that educated him, this beggar, as a sop, was reluctantly made a Colonel of Volunteers; and his name became the harbinger of victory.

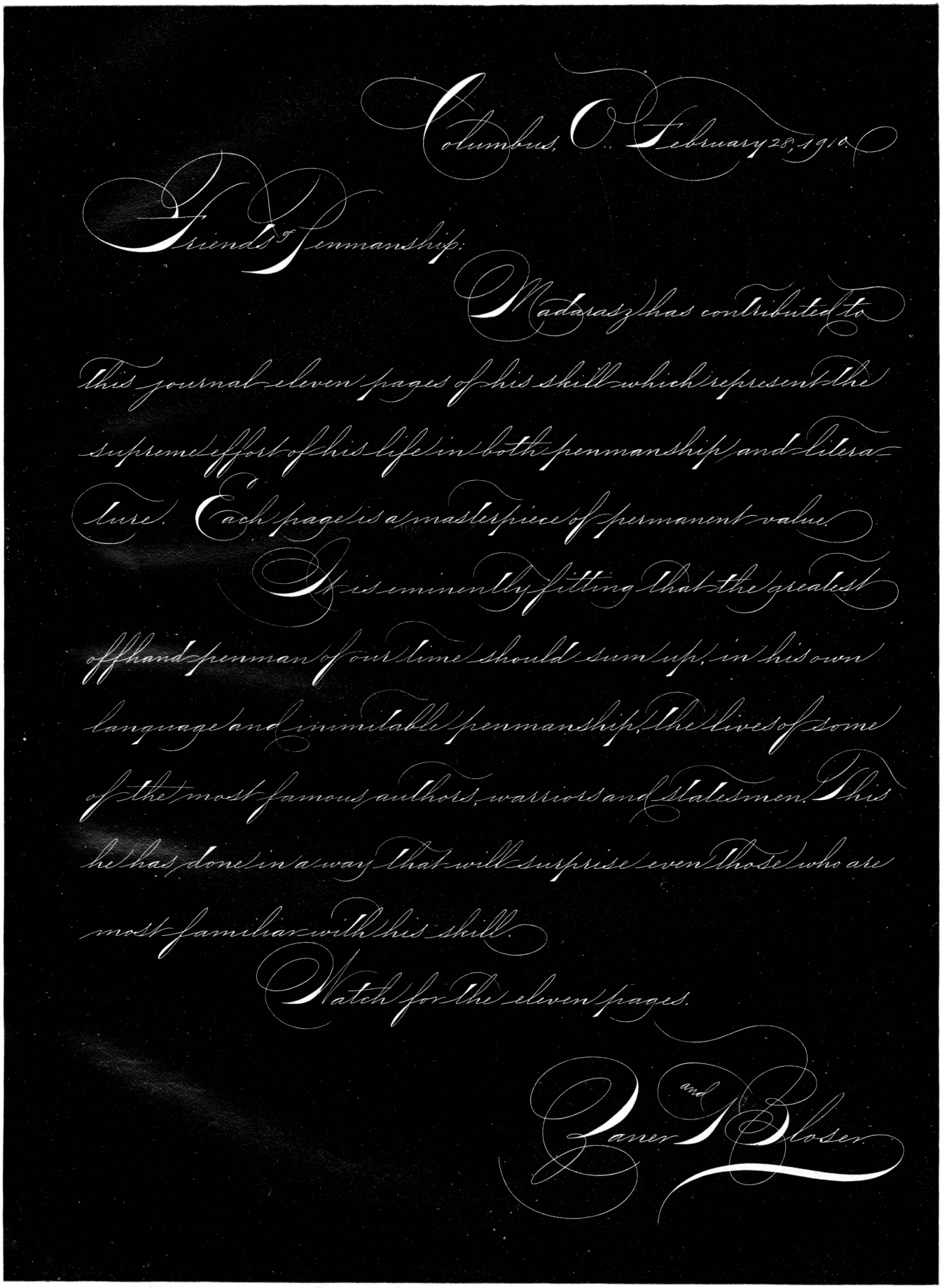
Carving his way unaided, this most aggressive soldier achieved the supreme command and confidence of a fighting force equal to the greatest the world had ever seen.

History will write in ineffaceable letters, Grant, as the Titan of the most uncivil war of all time.

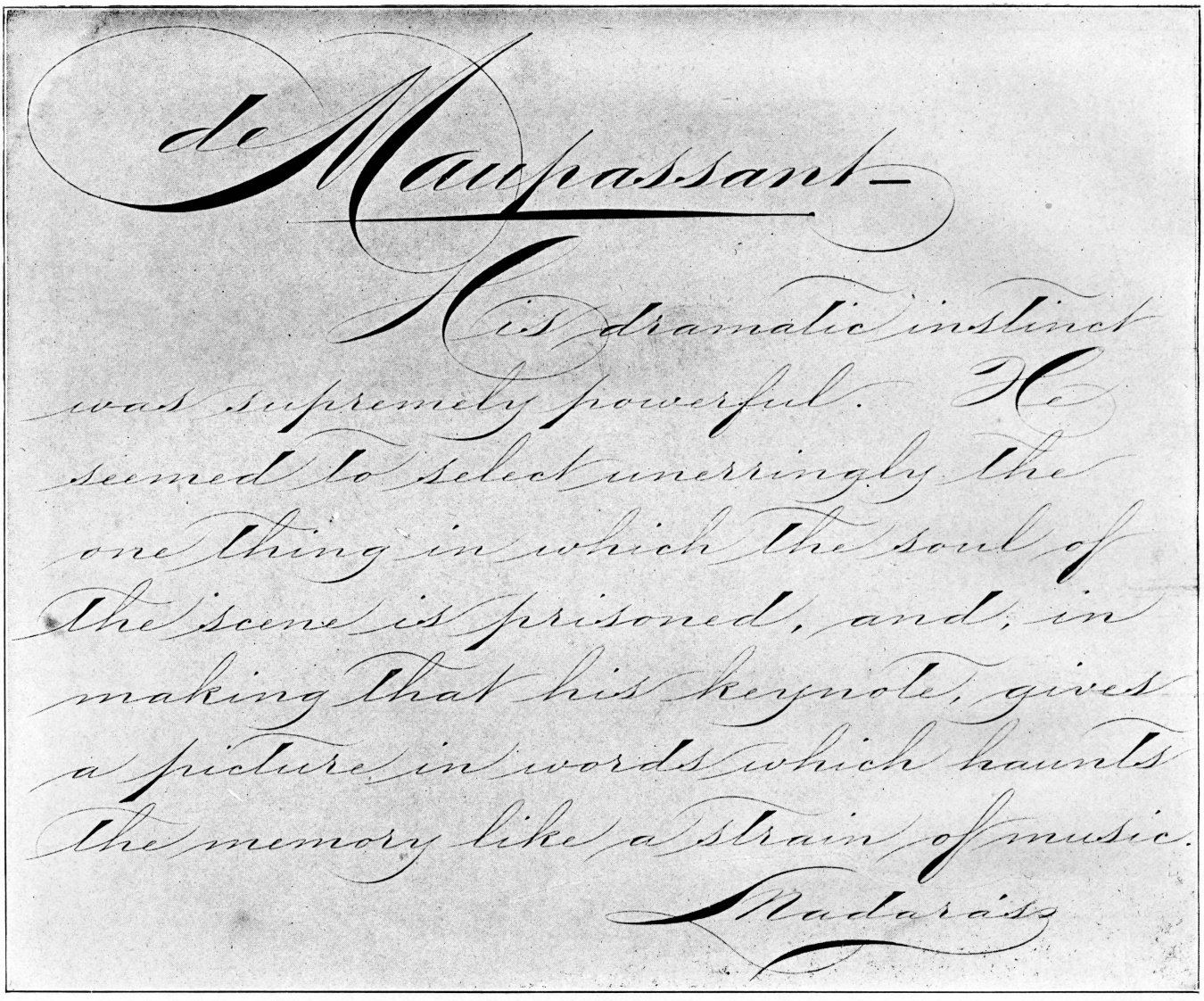
— D'Madariaz.


Shakespeare
What manner of man was he? His life, the embodiment of mystery the orthography of his name even in doubt poet and philosopher wielder of a magic pen master of every scale of human passion from the pure and lofty thoughts of a demigod to the anguished mutterings and cries of despair of a lost soul his every character a human document his delineations the genuine progeny of world-wide humanity.
Shakespeare's immortality rests upon the fact that his Scenes are occupied only by men who act and speak as the reader that he should himself have spoken or acted on the same occasion.
Madarász

This speciman is especially valuable because it shows just how Mr. Madarasz did his work, as much of it is unretouched and incomplete, the punctuation, t crossings, etc., being omitted.


Columbus, O., February 28, 1910.
Friends of Penmanship:
Madarasz has contributed to this journal eleven pages of his skill which represent the supreme effort of his life in both penmanship and literature. Each page is a masterpiece of permanent value.
It is eminently fitting that the greatest offhand penman of our time should sum up, in his own language and inimitable penmanship, the lives of some of the most famous authors, warriors and statesmen. This he has done in a way that will surprise even those who are most familiar with his skill.
Watch for the eleven pages.
and
Lauer & Bloser.

This Appreciation and Announcement, relative to the preceding pages, written by Mr. Bloser, and published in The Business Educator, was evidently appreciated by Mr. Madarasz, as several prints of it were found among his collection of selected specimens.


de Maupassant—
His dramatic instinct
was supremely powerful. He
seemed to select unerringly the
one thing in which the soul of
the scene is prisoned, and, in
making that his keynote, gives
a picture in words which haunts
the memory like a strain of music.
Madarasz

On this and the two pages following we have specimens of Madarasz's unique, practical business writing. It is strongly individual and quite formal which cannot be said of much that passes for professional business penmanship.

Manchester, Nov. 16, 1904.

Geo. B. Ramsey & Sons,

To Benj. Willson & Co., — Dr. —

94 lbs. Extra choice Tea @ 61¢ — $57.34

Received payment,

Benj. Willson & Company.

$2000. Bridgeport, Conn., Dec. 4, 1902.

On demand I promise to pay Chas. Romer, or order, Two thousand dollars, value received, with interest at six per cent.

Steve B. Gaskellson.

Camden, Maine, Dec. 1, 1904.

Gentlemen,— Allow me to introduce to you the bearer, Francis B. Warren. Should he make a selection from your stock to the amount of Two thousand Dollars, I will be responsible for the same in case of his non-payment.

Yours truly,

Hamilton Martin.

To Johnson Bros. & Company, Boston, Mass.

1281 Third Av., New York, June 1, 1906.

The Penman's Art Journal,

203 Broadway, New York.

Gentlemen,— Send at your earliest convenience, to my address, the following articles by express:

1	Ames Book of Flourishes,	$1.00
1	doz Sonnecken Pens, single pointed,	.25
1	" " " double "	.50
1	bottle black Waterproof Ink,	.25
1	" Gold Ink,	.25
1	piece Sand Rubber,	.20
1	doz. sheets White Bristol,	1.25
1	tube White Ink Paste,	.30
1	gro. Principality Pens,	1.10
Enclosed is my check for ——		$5.10

Yours truly,

L. Madarász.

Cincinnati, Ohio, Jan. 2, 1908.

Perfection Pen Company.
Union Square, New York.

Gentlemen, — Please send us by Express 640 gross Perfection No. 1 Pens, and draw at sight for amount of invoice.

Yours respectfully,
L. Madarász & Co.

Quincy, Ill., May 9, 1907.

John D. Warner & Company,
Lewistown, Ohio.

Gentlemen, — Send the following goods at earliest opportunity by Circle X Line

90 lbs. #2 Kongo Coffee —	$.18 —	$16.20
74 " Young Hyson Tea —	.45 —	33.30
12 boxes Prime Sultanas —	3. — —	36. —
8 cartons 4 crown Figs —	1.50 —	12. —
5 boxes Newman's Syrup —	4.61 —	23.05
		$120.55

Very truly,
Zain-Ullman Co.

Clement C. Gaines, Prest.

Poughkeepsie,

Eastman College — New York.

INSURANCE POLICY WRITING

These contributions were prepared by Mr. Madarasz and purchased by The Business Educator about a year before his death, and represent his most mature thought and unbiased convictions.

PRELIMINARY INSTRUCTIONS

One of the most "sure-of-a-good-position" lines of penmanship is that of policy writing in an insurance company. The demand for *good* policy writers has for the past twenty or more years been more than the supply, and it is growing. Here is an opening for the young man looking for a sure thing. To the young man who will master a *serviceable* style of round-hand, similar to the examples herewith presented, it will secure him a job at from $15 to $20 per week, with a two-weeks' vacation on full pay, all holidays, and Saturday afternoons, hours from 9 to 5. This you see gives you plenty of time for night study, work on engrossing, etc., or teaching penmanship in the public schools in the evening classes, thereby augmenting earnings from $300 to $600 per year. Every year one can reasonably expect an increase of salary from $1 to $2 per week, until a salary of $1,500 from the insurance company is attained. There is, to be sure, a good chance of promotion in the meantime, if you should qualify yourself for the managing or assistantships in one of the many departments of the company. These places are in a great measure filled from the employes, and the managers in power in an insurance company keep tab on their employes, and are ever able to give you a rating commensurate with your worth and capabilities. Think it over, my young friend. Your P. O. address may be Philadelphia, New York, Boston, Chicago or San Francisco, or it may be Podunk, Smith's Corner, Mudhole, Geeserville or Cow-trail. Uncle Sam's mail carrier will put you in touch with your future employers, even if your address is Rural Free Delivery Route 68a near Portage, Wash., and if you hail from one of the latter places, your chances are a bit rosier than an application from 715 Fifth Ave., New York. *Because:* the shrewd business men of this commercial age are on the still hunt for *country* boys—country boys have the preference, everything else being equal.

Now for equipping yourself as a policy writer. If you want to be a rapid and sure worker, master the style before you. Don't be misled into practicing the slow, pen-lifting style of what is called the engravers' script. I call it the "stilted script." That style grew of itself, because engravers as a general rule cannot work their engraving tool around corners—hence, being so much easier to lift their tool at the bottom or top of the small letters, the great majority of engravers so form their letters piece-meal, and this is *the* thing that all instructors heretofore in round-hand have advocated. This is not writing, it is drawing, and drawing, and I am talking and talking. Get out of the rut, and take something new in the way of rapid-round-hand-writing; with the emphasis on the writing. You got that? If not, read from the top again until you do get it, absorb it, swallow it. Else these words won't produce the results you are entitled to. I may be alone in these opinions, but I was alone in some other things in penmanship more than thirty years ago, and those other things are standard now.

Materials: Gillott's No. 2 Pen and Zanerian Fine Writer—Arnold's Japan and Arnold's Writing Fluid, mixed half and half, or the Zanerian India Ink with directions as given. Linen ledger, or a good flat paper, ruled to one-quarter or three-sixteenths inches between lines. A common-sense oblique penholder, rather broad at base—a parallel ruler 12 to 18 inches—a straight rubber penholder for ruling pen—a box of steel pens for ruling one-twenty fourth inch line without pressure.

Work with a sheet of paper under your writing hand, paper to be held with left hand, this keeps the paper you're writing on free of finger marks, and in many cases accidental ink dropping. Roll up sleeves, on right arm to above elbow, and work in a 75c alpaca or cotton coat without lining. You need all the freedom possible to do good work—you can't get it with cuffs, outside coat and undershirt sleeves in the way. *Strip your arm.* Have your paper so placed on desk that all downward lines are vertical to eye and desk. That gives you the slant, and slant is a mighty big boy in good writing.

Press down on your pen at the soonest possible moment on the downward strokes with an even pressure, securing the width of shade required, so there'll be no need of patching up every other shade. Be particular to get your width of letters like *a, u, g, h,* etc., about the width of space between letters. Good night and then to-morrow.

Analysis—Small Letters—Plate One

a. Begin ¼ space below base line with right curve up-line, lifting pen when about ¼ space from top base line—cover with down shade half way, using finger movement; second up-line muscular movement, finishing stroke again ¼ from top base line—then even straight shaded line; finger movement, to base, and be sure to anticipate the initial stroke on next letter, so as to know whether it is a single or compound curve line, and to guage the proper height, as on *s* and *r.*

d. Follow same rule on this as on *a,* making second down stroke twice the length, or whatever scale you adopt. Be sure that you make the *d*'s and *t*'s the same height throughout the page you are writing; there is only one style of *d* used in this style of work—of course, if it is a final letter, some liberties can be taken with the last down stroke in forming a graceful flourished ending, as you can on any other small letter, especially when it occupies the last letter on the line.

g. The first three strokes are exactly similar to *a.* Now right here I want you to save yourself from the embarrassment of making your first failure—don't attempt making the old standard loop finish, it is too difficult—swing this last stroke with muscular movement, with or without a loop; if with a loop, finish as in copy anywhere below base line; never try to finish crossing the last down stroke *on* base line and using the up-stroke as the beginning or joining line of the next letter. Re-read this paragraph and get it fixed on your mind, as it will apply to all small letter bottom loops.

q. Again the first three strokes as in *a.* The last down stroke made with finger movement, and as you make turn to right, glide into muscular movement, lifting your pen while in motion as near to base line as possible, now cover your finishing line with a ¼ shaded line very small height, about ⅙ the height of small *i.*

c. Begin as in *a*—don't curve your shaded line as long as in *a,* because you must put the eye or dot nearer to the main down line. Make the down line finger movement and up-stroke muscularly—always anticipating next letter. See how the eye is formed, something like reversed. Fill in outline without lifting pen by a rotary movement.

e. Same as c. Form your loop by starting in your down stroke and making your loop one-half way. Not too broad, nor too narrow; ½ or ⅓ width of shade, and be sure that the loop is closed at top and bottom.

o. Same beginning as in c, forming a true oval with the climax of shade in center of letter and joining carefully at the top. Now attach your finishing or connective line in the center on the *inside* of top stroke, lay it on the line, not thru it—the size of the half-moon must be large enough to be seen, and not so large or thick as to hold the attention. See examples throughout the work.

i and ***u.*** Just like the first stroke in *a,* with the finishing stroke of same letter in *i,* and repeated in *u.* Notice the two styles of dots on *j.* One is a little *oval* on the main slant, and the other a wedge, 3 sided figure on main slant, a little longer than oval. Place this dot a full space above letter and on the same line of direction—not to either side.

w. Same formation as *u.* Narrow your turn at bottom of final down stroke and carry your up-line practically parallel with second down line, and finish gracefully with the wedge shaped figure that is used on *i* and *j.* Your connecting stroke begins at bottom of wedge.

t. Is same height and formation as final part of *d.* You can throw your compound curve bar through the letter or over the top, but if a straight line is used it must be horizontal and through it at about ¼ below the top. In the latter case, the ink should be dry before making the crossing.

j. Is exactly like the finishing part of *g.* With or without a loop. Muscular movement always on this letter or principle.

r. There are two ways to make this shouldered letter. In both cases make your introductory line ¼, ⅓ or ½ higher than upper base line. In the square shouldered letter like the one preceding *z* there are four operations, and in the one joined to *s* three lines below, two operations. Notice that in the first example that the second line is a curve thrown at right angles from introductory line; finish like *i* and place your ball or period on highest point, making it a full shade. In the second style, the letter is made in one movement; the last corner is rounded and not so acutely angled. Finish with ball.

z. Again we have two styles. One a complete movement letter with a small oval turn at base line and a full free-swinging loop finish. Keep your two shades on same slant line. The second example on next line formed like first two strokes of *n,* and a loop attached, muscularly.

s. Same length introductory stroke as in *r.* Lift your pen while in motion, then start your down line from the height you want your letter, forming a very sharp needle-like line, and spiral your down line to base line, beginning to shade at top base—leave it open at bottom, then throw your finishing line alongside from base line. Make a neat trend curve stroke. What I mean by this is, if the two lines joined they would come from a common curve and not be tangential. Study well this letter. It is the most difficult letter in penmanship. Then place your half-moon or half-oval finish on first line at the exact position, it would appear had you carried your shaded line around and stopped on the spot. Don't put it through the line, over the line, but *on* the left hand side of the line.

n and ***m.*** Begin with a graceful right curve, muscular movement, and get into a straight line from upper base, and be careful not to go beyond the base line. It is better to stop above a wee bit, as it is always easier and safer to add to than take from a shade stroke in writing. Lift your pen in forming next connection and throw the line along its trend, don't try to start from in the shaded stroke. Look carefully at the narrow spacing between two *n*'s or *n* and *m.* The distance between the downward strokes is the same as the distance between the strokes forming an *n.* This is the third hard point you must master, the spacing between the *n* and *m* principle. You must make the compound joining stroke equi-distant between the two shaded strokes. *Get that.* If not, re-read.

v. Make your turns equally wide top and bottom, and carrying your second up-stroke parallel to first down one and finish same as *w.*

p. Throw your introductory and down stroke without lifting, muscular movement, and finish as in *n.* Carry the first stroke not quite two spaces and your bottom finished from $\frac{1}{2}$ to $\frac{3}{4}$ space below base line. If you make it longer, it looks awkward, as always straight shaded lines are. Commence your shade at about top base line, gradually increasing until you arrive at bottom with a full shade. This letter can also be made with a finish like *j* below base line.

t. The style of *t* is also a very practical style, obviating the necessity of throwing the bar or cross line, formed exactly like *p,* full two spaces in height. If in center of word, you cross through the letter $\frac{1}{2}$ space above base line, beginning with the *o* dot on the left hand side of up-stroke. A final *t* can be finished with an upward line or a full sweep flat oval.

l. Throw your free up line to nearly top base line. Lift pen and begin loop a little to right on top base and commence your shading at about $\frac{2}{3}$ height of letter which can be $2\frac{1}{2}$ or 3 spaces in height, and reaching a full shade at upper base line, carrying it to bottom without stop. I make this letter entirely with the muscular movement, as I do all loops, slacking the speed as I get to the base line, so as not to fall short or go over it.

b. Same loop as *l* and the same finish as *v* from the upper base line.

k. Same as *l,* but stopping squarely on base line. Begin your second stroke $\frac{1}{2}$ space above base line and finish in a downward dot shade, and then complete the letter with the final *n* strokes. The second style of *k* is made without loop, and starts like the *t* without the bar. Finish with a bracket stroke, making loop above the upper base line, and crossing or touching the first down line.

h. Same loop as in first *k,* finishing like *n.* Second style without loop, a shorter first stroke, beginning with a curve down line, as if you had formed a loop. This is a very practical style, and when it is the only loop letter in a word, is preferable, it is softer in appearance, and is fully as strong as if made with a loop.

Final ***r.*** This letter at the end of the letters *ss r* is formed from the first stroke of *n* then a light hair line beginning half-way from base *n* and finishing with the dot or oval tapering into a graceful finishing curve line or complete horizontal oval like final *t.*

y. No copy of this letter is given separately. See the copy in the jumbled letters. It is formed from final three strokes of *h,* and finished like *j* and *g.*

f. Start like *l* and finish like a capital stem cut short, not more than one space below base line. In the first style you pull third stroke down into shade. Notice the cute triangle formed. In the second style second *f* in *fluffy,* a finish as on *t* is used.

x. Begin like *y,* only be sure to *not* slant your shaded down line as much, straighten it up a bit. Finish by the two hair lines, ending with the ovals, the bottom one you make downward, the upper one upward.

Whew! I'm tired, and so are you. But get at it. Eat it for a month—two hours per day. Good night!

Instructions—Plate Two

The first four lines in this lesson are written without any touching up whatever, and show just what quality of work and line can be done at one stroke without doctoring. When you want to get out a quantity of work in the shortest time possible, this is the style you should master. Strive for short, chunky capitals, watch your spacing, and be sure to hyphenate words like twenty-five, seventy-five, etc., when written before dollars, hundreds, thousands, etc. The meaning, for instance, of twenty-five hundred 2500 is entirely different from twenty five-hundred, the latter is ten thousand 10,000. The words, hunc red and thousand, are standard words in every policy, and it is important that you get them pat. When you are not rushed you can put on the smoothing strokes on the *i* and *u* principle by squaring the ends. One such stroke can be saved by starting several letters like *w* in Twenty and *u* in Hundred by making it from a curving start. Ascertain whether every word is capitalized. Some offices use that form as Twenty-five Hundred would be written with three capitals instead of two, the latter is the standard way. Practice your ruling and see that you get a strong straight line parallel to the base line. Use a pen that makes the desired width in one operation, and without spreading the points. Two hours work at least per day—more if you have time.

Plate Three

This and a companion plate has all of the capitals. Quite a number of the capitals are a little different from the set given separately, either in form or beginnings and endings. The thing to do is to confine your practice to the simpler forms until you can make them with certainty and ease. You want to acquire grace and harmony. Get the habit of picturing in your mind just what the finished work will be. Balance your writing. Remember in your practice work to spell out first and last name. The central names are usually initialed—example, David O. Q. New, never D. O. Q. New. The hair lines on this plate are somewhat stronger than the companion plate, which effect, of course, is gotten by using an old pen or coarser pointed. Place your dots on *i* and *j* on the extension of stroke and not to either side. The capitals can be shaded a bit stronger than the lower case letters. Watch your small *e* particularly: it is a difficult letter to form; that loop will be bothersome at first. Extend your *r* and *s,* make them good and prominent—have them "stick out." Place your small letters close to capital. When you place your dot after an initial, make a period and not a comma. A period then shows an abbreviation, a comma your ignorance. Review your previous lesson.

Plate Four

The hair lines on this plate are a trifle finer than on preceding lesson. When you've time always spread yourself on the name. That is the one thing you must make attractive, and, withal, readable. Just put a little more thought and skill into it. The name is the roast beef on the policy, the other things are the sauces. *But!* Be sure you get the sauces right. Don't spoil the policy by slouchy and indifferent execution in the smaller details. When you have two bottom loops following each other as the two g's in Gregg, throw them differently and skip the odious comparison of trying to make two things of the same kind alike. Skip the hard places. Leave such attempts of skill to penmen like Zaner, Courtney, Dennis, etc. Palmer and I can't do them. Palmer has lived too well, and I'm too old. Re-read all former instructions and mix in preceding plate with this for a change.

Plate Five

I believe you'll agree with me that this page looks good. I have tried to make this set of capitals ornamental, as well as plain and strong. The legibility is there. You've got to use a modified form on some of these letters when they occur as middle initials, or as the beginning of last name. Take for instance the B C K and second P and second S—you'll see that the initial or beginning stroke is in the way. So use the B as in Benn, the C as in Carnegie ; or start with a shortened and narrower horizontal oval thrown higher, so as to be above the preceding small letters. Learn to make the capital M and N with one movement. They are hard letters when made piece-meal. You will find the Q form given more easily executed than the figure 2 style. Master the long style letters like G, P, S and Y, as they come in very handy in making an artistic combination when you must use J, Q and Z. They look well on beginning and ending of name, or in the middle of a name. The first style of W can be begun as V or first Y, Many other beginnings will naturally suggest themselves on different letters if you will give the matter a little thought and study.

Plate Six

This is the matter and arrangement that accompanies the "Harrington" policy, and is written on back of the policy. The space for writing this part is fixed ; the exact dimensions are $3\frac{3}{4}$x$4\frac{1}{2}$ on the usual policy. This example is touched up in the matter of squaring top and bottom straight lines, and is generally used on a large faced policy of $5,000 and up. The insurance agent invariably wants a big dollared policy to be as neat and chic as a debutante. So work it up to your best skill. An agent 3000 miles away from the home office is ever so more particular as to the appearance of the document he gets a big commission on, than the chap nearer headquarters, and he'll be the first one to make a noise if your work deteriorates. The best penman becomes the head policy writer, as the big monied policies are turned over to him and he is supposed to spread himself on every one, and the rush work is shoved on to the under dog. That's Kismet, and the Darwinian theory—"The survival of the fittest." Plank your figures down strong. Be generous with your ink—but don't slop over. Look out for that careful ruling. It is a year's work to become a good ruler with ink. Some rulers never become good. They can't. Abdul Hamid of Turkey was a shining failure.

Plate Seven

Possibly you will like this plate better than any of the others. More time was spent upon it. It is lively as a whole. It is squared up carefully and the matter is written approximately to correct size. It is the finished product and you can pick it to pieces and build it up again—the more you do it the better your work will be. While not perfect by any means, it is commercial work the kind insurance people pay for. Get your work as a whole as good when demanded, and your boss will smile. Notice the simplified T in Thousand—the strength of the name John V. Harrington—the strength of ruling—the boldness of figures—the general effect. Pardon my putting my name at the botton of all this work. That's my vanity. It is hodge-podge, but at that; good practice.

Plates Eight and Nine

This lesson is of the rapid slap-bang order, just as it drops from the pen, without any going over or squaring tops. It looks at first sight as good as work that one could spend several times the amount of time over. You've got to keep your pen clean and ink free flowing. If your pen in any way skips on the up-strokes, throw it away ; such pens grow worse and never get better. Pay attention to the fixed starting point on small *o*—emphasize it by a firm dot, as this relieves the blank space between the shaded line on small *o* and the first shaded line on the letter following. Keep the color on your down strokes parallel and of an equal width. Watch your spacing between small letters. If you want to get a regular stroke, you've got to concentrate your eyes on the work. You can't expect to get your spacing right by looking at the antics of pigeons outside, or casting your eyes in the direction of the charming red-haired girl fifteen seats away. Save such pleasantries for the lunch period. Your work demands the best in you. Attention, attention, and then more attention.

Plate Ten

The first six words are not touched up ; the following ones are squared tops and bottoms. Cultivate that even pressure of the pen that gives a uniform down stroke—strong, decisive, and harmonious. See that your ink has body to it, and is of equal strength throughout—not black in one place, brown in another, or gray anywhere. As Buster said to Tige, "Go to it." Be your own critic. It is much pleasanter than having your work criticized when you are getting paid for it. The price you must pay for excellence in any line of work is study, practice and patience, and penmen are *developed,* not born. Drink deep of the "confidence dope," and don't cry "Quits." The penman's stroke will come to you sooner than you've any idea of, if you'll only stick and work faithfully and intelligently.

Plate Eleven

Put in good work on this set of lower case and figures. Here's where you make medicine. Discard your pre-concieved conception of these letters and adopt this quick style. You can't mix a Smith style, or a Jones style with a Madarasz style. If you like the Smith or Jones style better than the Madarasz style, stick to them faithfully, you'll land somewhere. Understand me, I am not finding fault with other styles ; they all have their good and beautiful points. But they lack these days' requirements—*Speed, Speed,* and ease of execution. Any style that depends upon purely finger movement is bound to go to pieces sooner or later. There is no lasting power behind. Driving force, free movement and then more driving is what is needed. So then the more you work at your round-hand writing, the stronger and surer it will be. Writers' cramp catches the finger movement penman sooner or later, generally sooner. The strained tension of the delicate muscles in the hand soon plays tag with you and the little jumps say, "You're it." Now then take a fresh grip on things and go at it the right way,—strongly muscular when you've got the chance. Hit old finger movement bugaboo a sock-dolager, put him to sleep and let him rest.

When you apply for a position, write direct to the secretary of the company at the home office. Send the matter of a full policy like the two Stone examples, a full set of figures and say three or four names ; also enclose a couple of references, your last teacher and a banker's if possible. Enclose stamps for return of specimens if they are extra good. State your case fairly and truthfully. Dwell upon the fact that you desire to make good, and want the opening. For them to keep your letter on file. $15 to $16 a week as a starter. This is about the starting salary. The raise will come when you've shown your fitness and worth. Make a manly request, but don't beg. Don't be afraid to write to 50 or 100 companies. If you want something these days make your want known. Don't take a position until your writing is fixed, and growing stronger and better all the time. The standard must be high to meet the competition of a thousand other applicants. Your letter and specimens must be the visible witness of your skill and ability. Mediocre work goes to the waste basket. Send such work as will make that secretary "sit up" and take notice. If you can do that, he'll be calling for his stenographer quick. And when you're employed, don't, *don't* try to run the office, thinking you know it all. Possibly the man in charge knows a little too. Good night and good fortune to you.

L. MADARASZ.

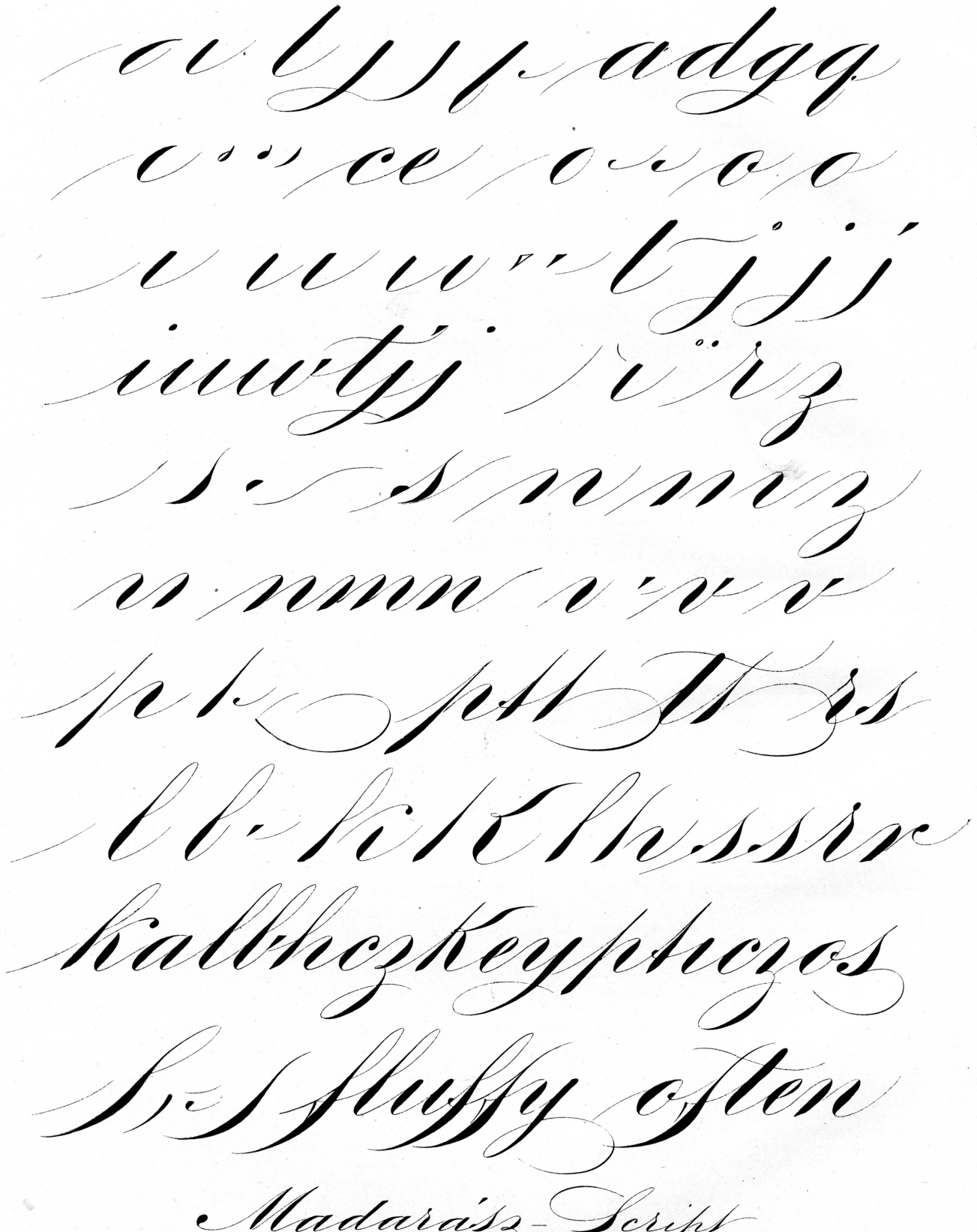


PLATE ONE

Five Hundred
Fifteen Hundred
Ten Thousand
Fifty Thousand
Seventy-five Hundred
Five Thousand
Twenty-five Hundred
Madarasz Scr.

PLATE TWO

Kriendel Madarász

Xavier Estes

Ivan Maier

David O. G. New

Victorie Utrant

Luisa Heine

Young Zaner

J. Madarász – Scr

PLATE THREE

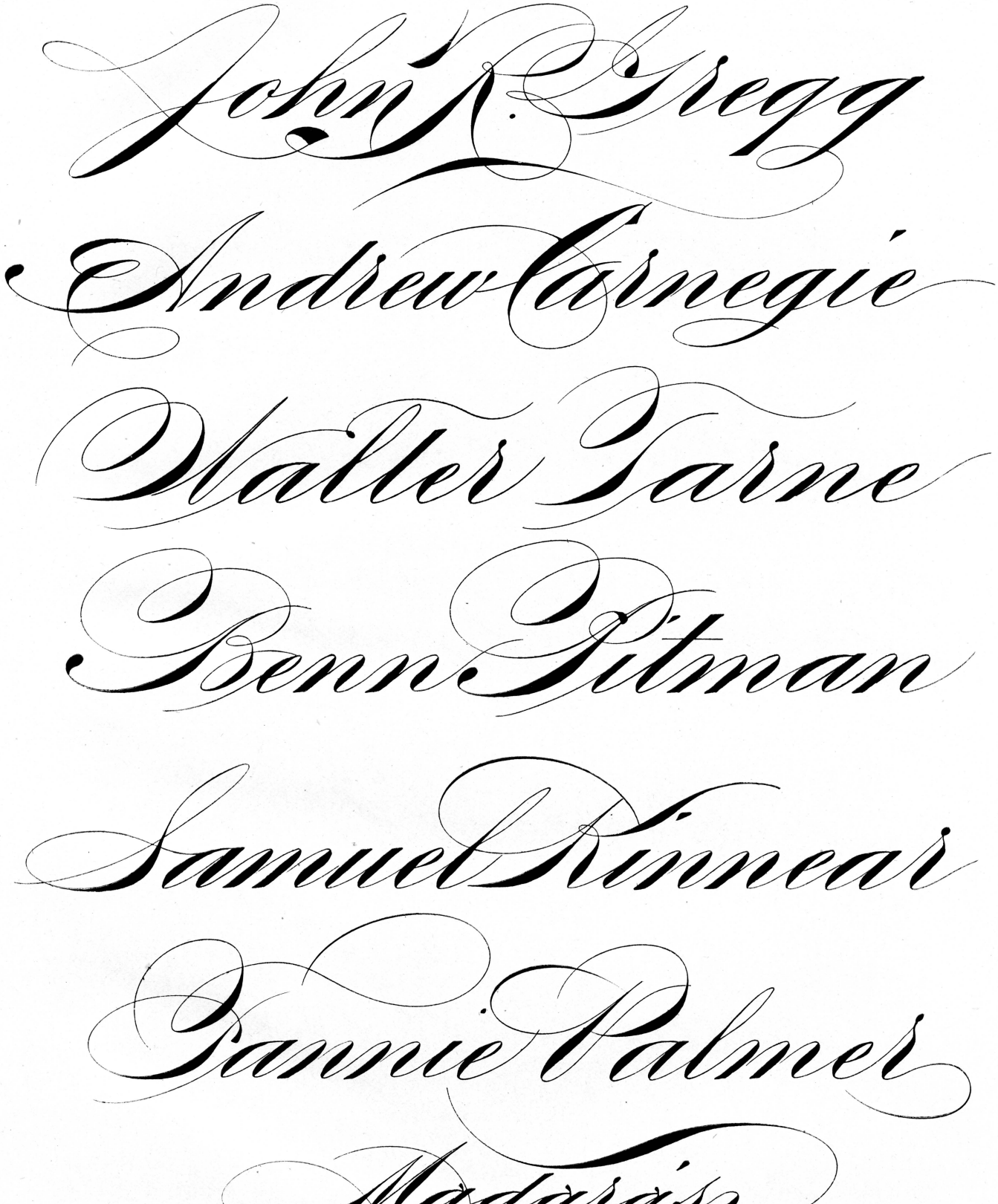

John R. Gregg
Andrew Carnegie
Walter Farne
Benn Pitman
Samuel Kinnear
Fannie Palmer
Madarász.
Script.

PLATE FOUR

PLATE FIVE

6502 3.

John V. Harrington.

£10000. 20.

Life

£176 40 Feb. 1.

Life

£89 40.

Feb. 1. Aug. 1.

£45 10.

Feb. 1. Mar. 1.

Aug. 1. Nov. 1.

PLATE SIX

7841 9.

Samuel M. Stone.

$1000. 18 Rate 20.

Life.

$17.64. Jan. 1.

Life.

$8.94.

Jan. 1. July 1.

$4.51.

Jan. 1. Apr. 1.

July 1. Oct. 1.

Madarasz — Fec.

PLATE EIGHT

65023. $10,000.

One hundred seventy-six and 4/100

First February.

John V. Harrington.

Berea, Ohio. Ten Thousand

Dollars. Carrie Conners.

First February.

Madarász - Script

PLATE SEVEN

1849. £1000.

One Thousand

Seventeen and 64/100

First January.

Samuel M. Stone.

St. Louis, Missouri.

his wife. Susan Stone.

Madarisz. Script.

PLATE NINE

January February
March April May
June July August
September October
November December

PLATE TEN

$ $1234567890

( ) ..:;!?""

abbcdeffgghhijj
kkllmnopqrsttt
uvwxyyzz

MADARASZ. Scr.

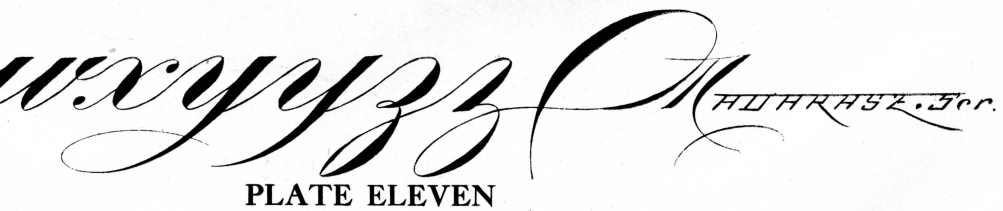


PLATE ELEVEN